

angles

WOMEN WORKING IN FILM & VIDEO

VOLUME 1

NUMBER 4

1992

DIRECTED BY AMY HARRISON

GU

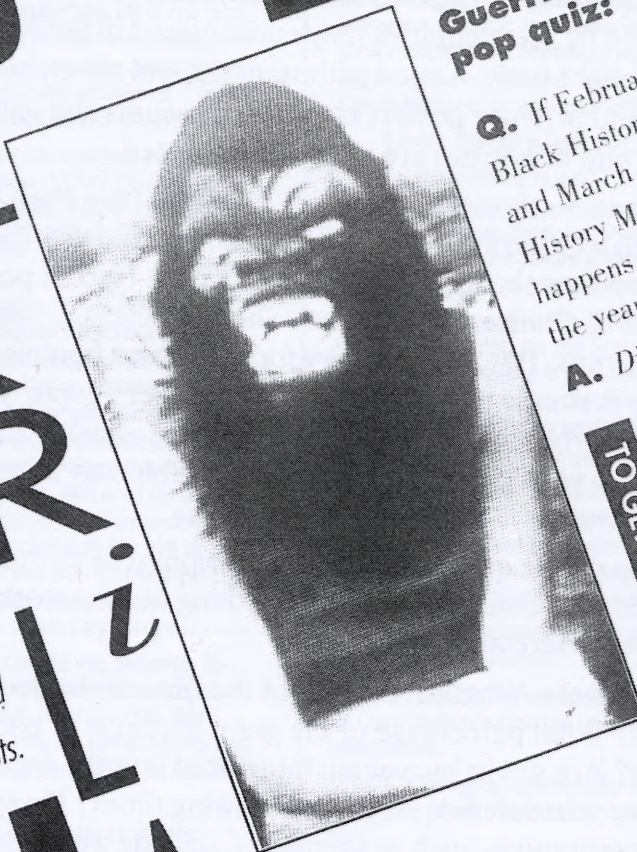
You're seeing less than half the picture.

ERRILL

What's fashionable, prestigious and tax-deductible? Discriminating against women and non-white artists.

When racism and sexism are no longer fashionable, what will your art collection be worth?

GUERRILLAS IN OUR MIDST



Guerrilla Girls' pop quiz:

Q. If February is Black History Month and March is Women's History Month, what happens the rest of the year?

A. Discrimination.

TO GET INTO THE MET. MUSEUM?

DO WOMEN HAVE TO BE NAKED?

Less than 5% of the artists in the Modern Art Sections are women, but 85% of the nudes are female.

A GIRLS

Gorilla masks, anyone?

Smart, incisive posters and gorilla masks — these are the trademarks of the Guerrilla Girls, the subject of Amy Harrison's documentary, "Guerrillas in Our Midst." (See review and story beginning on Page 8.) This anonymous group of women artists, frustrated by the inequities they encountered in the art world, decided to fight back. Armed with statistics and advertising savvy, they design and produce posters targeting museums and galleries where women and minorities are under-represented.

We recently called the group's hot line (See Page 26) and talked to a Guerrilla Girl, who told us the Guerrilla Girls are interested in issues that go beyond the art world. Recent posters concerned Pro Choice, the Clarence Thomas hearings and the Los Angeles riots. But their primary focus remains feminist issues. Their strategy is simple and effective: Talk to other people who recognize there is a problem, define what you want to attack, gather statistics to back up your claims and find an accessible way to communicate your message.

The poster quotes on our cover inspired us to think about what statistics we would like to see concerning women working in film and video. Here are a few ideas.

Festivals. What percentage of the films and videos shown are by women? What percentage of the guest speakers or panelists are women? Are works by women integrated into the regular program? Are they scheduled during prime viewing times? Do special awards and presentations, such as premieres, include works by women?

Media. How often do local and national critics write about women behind the camera? Do your favorite publications regularly cover alternative media? Do books on film and video include interviews with women media makers?

Film schools. What percentage of tenured positions are held by women? What percentage of media graduate students are women? Are women pioneers in cinematography and directing included in the texts and are their works screened?

angles

Editor

ELFRIEDA M. ABBE

Associate Editor

GRETCHEN
ELSNER-SOMMER

Regional Editors: Jill Petzall, St. Louis; Harriet Robbins, Los Angeles. Contributing editor: Peg Masterson. Copy editor: Dan Sargeant. Editorial assistant: Candace Ponds.

Cover design by Jane Kremsreiter. Quotes from Guerrilla Girls posters and "Guerrillas in Our Midst."

Angles recognizes the innovative and important contribution women have made and continue to make in the field of film and video. We are committed to bringing readers information and news about the diverse body of work being created by women from all ethnic, cultural and socio/economic backgrounds. We cover women working in film and video at all levels — from directing to producing to distributing, exhibiting and programming.

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●**THE AFRICAN-AMERICAN FEDERATION** was formed last summer to promote the non-theatrical distribution of films and videos by African-American independents.

The federation grew out of a July conference in Geyserville, Calif., that brought together 30 media professionals from around the country. Organized by a six-member ad hoc executive committee of distributors, exhibitors, producers and art administrators, it was the first conference on non-theatrical distribution of African-American independent films and videos.

Among those on the executive committee were Cheryl Chisholm, director of the Atlanta Third World Film Festival; Linda Gibson, video artist; O. Funmilayo Makarah, filmmaker and founder of In Visible Colors; and Michelle Materre, marketing director of the Educational Video Center.

The mission of the organization is "to create a federation to support the distribution of African-American independent films and videos through information, dissemination, advocacy, promotion and outreach. To show their support, the attendees donated more than \$5,000 in cash and in-kind services to be used as seed money for future projects.

Spearheading these efforts is a seven-member steering committee. Proposed projects include: reframing the market, programming a database of African-American independent films and videos, working with educators and librarians to identify and integrate African-American independent media into the curriculum, developing strategies for utilizing existing technologies while planning for future technologies, and educating filmmakers and consumers about distribution options.

For more information: Available Visions, 766-1/2 Hayes St., San Francisco, CA 94102. 415/621-6196. FAX: 415/621-6522.

●**MARYLAND PUBLIC TELEVISION** is presenting a new series, "To The Contrary," 52 half-hour programs of news analysis featuring an all-woman panel.

Hosted by Bonnie Erbe, it features Nina Totenberg, NPR correspondent;

Linda Chavez, "Morning Edition" political commentator; Kate O'Beirne, syndicated columnist and vice president at the Heritage Foundation; Jullianne Malveaux, economist and writer focusing on the labor market, public policy and the impact of policy on women and minorities; Dorothy Butler Gilliam, Washington Post columnist; Gwen Ifill, correspondent for the New York Times; Ann Lewis, public affairs strategist and commentator; Ellen Goodman, Pulitzer Prize-winning columnist for the Boston Globe; Jeane Kirkpatrick, author, diplomat, syndicated columnist and political scientist, who served as the U.S. ambassador to the United Nations.

Melissa Forster Martin is the producer of the series. She is a member of the Emmy-award-winning production team of the critically acclaimed "Wolf Trap Presents the Kirov: Swan Lake."

For more information: Maryland Public Television, 11767 Owings Mills Blvd., Owings Mills, MD 21117-1499. 410/356-5600. FAX: 410/581-4338.

●**THE IOWA WOMEN'S ARCHIVES** will house materials by and about Iowa women at the University of Iowa Libraries. Karen Mason is curator of the project which will document the role of women in Iowa history. Des Moines residents Louise Noun and Mary Louise Smith intitated the archives. Noun established an endowment for the archives through her gift of the proceeds from the sale of a self-portrait of Frida Kahlo at Christie's Auction House in New York City last year.

The materials in the archives, including correspondence, lectures, diaries and journals, photographs, film, audio and video tapes, publications and scrapbooks, will be available to scholars and researchers.

For more information: Karen Mason, Iowa Women's Archives, University of Iowa Libraries, Iowa City, IA 52242. 319/335-5067.

●**MEDIA WATCH**, a California-based, volunteer organization dedicated to improving women's images in the media, is offering "Warning: The Media May Be Hazardous to Your Health," an educational video produced and directed by Jenai Lane, which examines

how media images can glamorize violence, fear and hatred between the sexes.

The organization was founded by a former model, Ann Simonton, who is now an outspoken activist on feminist issues.

"The main goal of Media Watch is to help people become more critical viewers of the media," Simonton said in a Sports Illustrated interview. Simonton's own conversion to an avid media watcher came after years of modeling, including an appearance in the SI swim-suit issue in 1974. She began to question the message such fashion and advertising spreads send out about women and came to believe there was a direct connection between dehumanizing images and violence against women. She subsequently quit modeling.

Media Watch points out:

— Advertising is a 100 billion dollar a year industry. Every American is exposed to more than 1,600 ads per day. In 1988, advertisers spent approximately \$500 per person in America.

— According to the United Nations Commission on the Status of Women, advertising is the worst offender in perpetuating the image of women as sex symbols and as an inferior class of human beings.

Media studies by psychologist Neil Malamuth of UCLA suggest several ways in which media images could lead to attitudes that are accepting of violence against women. They include:

— Labeling sexual violence as sexual rather than violent.

— Adding to perceptions that sexual aggression is normal and culturally acceptable.

— Changing attributions of responsibility to place more blame on the victim.

— Elevating the positive value of sexual aggression by associating it with sexual pleasure and a sense of conquest.

For more information: Media Watch, PO Box 618, Santa Cruz, CA 95061-0618. 408/423-6355.

Contributors: Gretchen Elsner-Sommer, Harriet Robbins and Elfrieda Abbe



“Through Her Eyes”

Through Her Eyes,” a series of videos and films by and about women, aired on “The Independents,” a showcase for independent film and video makers on The Learning Channel.

The series focused on stories, issues and events that reflect the artists’ unique visions as women.

Each of the 39 films and videos in the series is by an independent who works outside the constraints of the mainstream media. Because they exercise creative control over their work, these producers are free to tell their own stories in their own way.

The curator and scriptwriter for the series was Janet Sternburg, who is a senior advisor in media to the Rockefeller Foundation. She wrote “The Writer and Her Work” and a monograph “Historians and Filmmakers: Toward Collaboration.”

Sternburg published a call for entries and asked for recommendations from an advisory committee including: Lynda Hansen, New York Foundation for the Arts; Chris Straayer, Cinema Studies, New York University; Gail Silva, Film Arts Foundation; Janice Sakamoto, NAATA; B. Ruby Rich, NYS Council on the Arts; Berenice Reynaud, New York; Cara Mertes, WNET/Thirteen; Ruby Lerner, AIVF/Independent; Lucinda Furlong, Whitney Museum; Deidre Boyle, New York; Gretchen Eisner-Sommer, Women in the Director’s Chair; and Claire Aquilar, UCLA Film/Television Archives. Judith Ballangee, who is associated with ASCN productions, was the series publicist and one of its producers.

Sternburg, who conceived the project, viewed more than 600 works before making her final selections for the program. She also incorporated poetry by women into the script.

Actor/director Lee Grant, who hosted the series, won an Oscar for her supporting role in “Shampoo” and an Emmy for her roles in the TV dramas “Peyton Place” and “The Neon Ceiling.” Her directing credits include the feature film, “Tell Me a Riddle,” based on a short story by Tillie Olsen; and the television movie “Nobody’s Child.” Her documentary “Down and Out in America” won an Academy Award for best documentary.

Here’s a rundown of the programs:

Rae (top) is among the women who share their secrets for a long fruitful life in “Women of the Georgian Hotel.” Dale Messick (opposite) is one of four cartoonists profiled in “Funny Ladies.”

●“Funny Ladies: A Portrait of Women Cartoonists,” by Pamela Beere Briggs, profiles four talented women — Dale Messick, Cathy Guisewite, Nicole Hollander and Lynda Barry — who took their places in the male-dominated world of cartooning, creating such memorable strips as “Brenda Starr,” “Cathy,” “Sylvia” and “Ernie Pook’s Comeek.”

In “Odalisque: Three Fantasies of Pursuit,” animator Maureen Selwood creates fantasy in motion.

●“DiAna’s Hair Ego: AIDS Info Up Front,” by Ellen Spiro, introduces a remarkable woman who uses wit, energy and commitment to educate her community about AIDS. In “Silent Echoes,” Mara Alper juxtaposes a woman’s everyday work world with her fantasy life as a dancer. Mona Smith’s “Her Giveaway: A Spiritual Journey With AIDS” takes viewers inside the life and world of a Native American woman with AIDS.

●In “Sink or Swim,” Su Friedrich examines the relationships that have shaped her life and tries to come to grips with her feelings about her father. Jane Aaron turns the ordinary into the extraordinary in “Traveling Light” and “This Time Around.”

●“Quilts in Women’s Lives,” by Pat Ferrero, celebrates the creative core of quiltmakers who turn scraps of cloth into works of art stitched through with stories, dreams and traditions. In “Clothesline,” Roberta Cantow creates a haunting work about life’s everyday rituals and the meanings behind them.

●Rose Shoshana visits “Women of the Georgian Hotel,” ranging from 83 to 100 years old, who share their wit, experience and recipes for a long and rewarding life. “International Sweethearts of Rhythm: America’s Hottest All-Girl Band,” by Andrea Weiss and Greta Schiller, documents a group that flew in the face of racial prejudices and the notion that only men could play jazz to become one of the hottest swing bands in the 1940s. Joanna Priestley’s animation takes a satirical look at romantic love in “All My Relations,” while Maureen Selwood’s animated “Pearls” takes the viewer through some unexpected changes.

●Several women rooted in their Appalachian heritage and seasoned by a fickle economy show their mettle as they juggle family responsibilities and jobs in Anne Lewis Johnson’s “Fast Food Women.” Animators Caroline Leaf and Veronika Soul salute their friendship in quirky portraits in “Interview.” Rose Bond revives two ancient myths in “Macha’s Curse” and “Gaia’s Dream.”

●What happens to a woman caught between two cultures? Indu Krishnan tells the poignant and revealing story of an Indian-American woman and her struggle with “culture schizophrenia” in “Knowing her Place.” “Back Inside Herself,”

by Sandra Sharp, is a poetic search for quiet, replenishment. Janice Tanaka uses video imagery in "Amnesia" as she searches for her mother's life and death.

●Susan Emerling uses her own experiences to create a drama exploring the bond between a child and her alcoholic mother in "The Wounding." Rape victims tell their stories in Meri Weingarten's documentary "Waking Up to Rape," which invites women to step forward — and fight back. In Allyn Stewart's "A Desperate Woman," trying to get a simple haircut drives a woman to desperation.

●"Dear Lisa: A Letter to My Sister" is J. Clements' collection of interviews with women of all ages and backgrounds interwoven into a work about the hopes, dreams, expectations and realities of women's lives. Mother and daughter Vicki and Caitlin Kelch produced and directed "The Three Marriages of Scarlett Scarlet," an experimental drama about wife abuse.

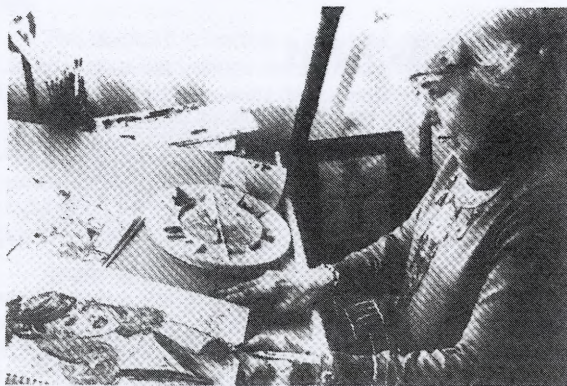
●Mako Idemitsu's "Kiyoka's Situation" explores the role creativity plays in the lives of women. Iman Uqdah Hameen's "Unspoken Conversation" explores the lives of a young couple, both of whom seek to follow their creative urges. "Trumpetistically Clora Bryant" by Zeinabu irene Davis is a short work about trumpet-playing, scat-singing woman, and Suvane Myers' "Paper House" is an animated piece.

●In "The Blue Men," by Denise McKenna, a woman, her son and grandson come face to face with the tragedy of the son's impending execution on Death Row. In her experimental "A Knowledge They Cannot Lose," Nina Fonoroff uses her medium to explore her father's death and the emotions it evoked.

●Five short films address the age-old question: How do women really feel about their bodies? "Wanda" by Ruth Hayes; "Cycles" by Zeinabu irene Davis; "Betty Tells Her Story" by Liane Brandon; "Cold Stories" by Margo Starr Kernan; and "I Ride a Pony Named Flame" by Peggy Ahwesh answer the question in many different ways.

●"One Banana, Two Bananas" by Natalie Sternberg chronicles her own efforts and those of her family to care for, and ultimately face the death of, her invalid mother. Fawn Yacker celebrates the courage and creativity of a woman who became a dancer at the age of 40 and later faces the anguish of a mastectomy. She recovers to embrace life with enthusiasm and joy in "Can You See Me Flying."

In case you missed the series, we are told there is a good chance it will run again after the first of the year. For more information about the schedule, call The Learning Channel, 301/986-0444. For more information about distributors of these works contact: Judith K. Ballangee, ACSN Productions, One Thomas Circle, Suite 750, Washington, DC 20005. 202/457-5353. Or, Angles, PO Box 11916, Milwaukee, Wis. 53211. 414/963-8951.



Study shows women, minorities work less

According to the trade papers earlier this year, "Wayne's World," directed by Penelope Spheeris, generated \$114 million dollars at the box office; "Prince of Tides," Barbra Streisand, \$72 million; "Point Break," Kathryn Bigelow, \$41 million, \$32.7 million in video rentals; "The Doctor," Randa Haines, \$38.1 million, \$24.4 million in video rentals; "Little Man Tate," Jodie Foster, \$25 million, \$17 million in video rentals.

Figures such as these don't necessarily mean more opportunities are likely to open up for women, however. A study released by the Director's Guild of America shows that the doors still are largely closed to women and minorities.

The study found that the total days women worked has increased from 3% of all the work done by guild members in 1983 to 8% in 1991. Minority directors fell from 5% in 1983 to 3% in 1991.

Actress/director Jodie Foster (top)

Of the guild's 9,759 members, 1,875 are women, 260 are African-American and 167 are Latino.

Martha Coolidge, who directed "Rambling Rose," said in a Los Angeles Times interview, "Did we think it was getting enormously better over the last few years? It just sounds like business as usual to me."

AFI Film Festival

Out of 158 films in the American Film Institute film festival, only 13 were directed by women. They included:

Doris Dorrie's "Happy Birthday!" (Germany) is the story of a Turkish private eye who is hired by a woman and gets involved in scandal, intrigue and murder.

Brigitte Krause's "The Knife Behind the Fan" (Germany) documents the life of Japanese performance artist Genshyu Hanayagi, who lives by radical standards amid elitist Japanese cultural traditions.

Marion Hansel's "On Earth as in Heaven" (Belgium), a feminist science fiction film, features Carmen Maura portraying a hyperactive TV journalist who becomes pregnant.

Helen Nogueira's "The Good Fascist" (South Africa) combines the stories of a white fascist terrorist and a Soweto activist. Also shown was Nogueira's "Quest for Love," which traces the political and sexual confusion of an activist living on an island in South Africa, post-independence, who struggles to rebuild a school and cope with her love of another woman.

Ann Hui's "My American Grandson" (Taiwan) depicts the struggle to overcome a generation-and-culture gap between an eccentric widower who lives quietly in Shanghai and his spoiled American grandson.

Mercedes Frutos' directing debut "Another Hope" (Argentina) is a Kafkaesque thriller about a young man working at a power plant where he learns that factory workers are disappearing.

Holly Fisher's "Bullets for Breakfast" (USA) mixes pulp novels, feminist poetry, postcards of paintings and clips from "My Daughter Clementine" to show the violent underside of gender stereotyping.

Jill Goldman's "Love Is Like That" (USA) examines a relationship between a woman who overworks and has meaningless affairs and a man who can't hold a job and has a violent temper.

Mimi Rosenbush and Beverly Siegel's "Return Trips" (USA) chronicles the experiences of the filmmakers, who return to the devout Judaism of their ancestors.

Laurie Block's "Fit: Episodes in the History of the Body" (USA) is a chronicle of American attitudes toward fitness from the 1890s to the 1960s, including footage from Chuck Workman's 10-minute "Not Us."

Trinh T. Minh-ha's "Shoot for the Contents" (USA), an experimental work, explores Tienanmen Square events and allegorical storytelling in China by combining graphically composed video images, film footage of rural China and

Women's studies group seeks films

The National Women's Studies Association will be holding its national conference in Washington, D.C., area June 16-20. Filmmakers, especially those distributing their own work, who would like to screen their work for women's studies teachers, students and activists should send a brief description of the work, including running time and format, to: Lynette Carpenter, Department of English, Ohio Wesleyan University, Delaware, OH 43015. The deadline is January 15. Please indicate if you are interested in discussing your work at the conference.

interviews with artists and cultural workers.

Cindy Lou Johnson's "Claude" (USA) is a romantic comedy about a fellow who accidentally burns down his apartment building then invites a displaced French woman and a five-year-old Cambodian orphan to live with him.

WIF also presented a discussion of "Women in Film Music" with panelists **Judith Dornstein, Doreen Ringer, Marilyn Bergman, Shirley Walker, Bruce Broughton and Chris Montan. Jane Brockman** moderated.

Faludi at DGA

Susan Faludi, the Pulitzer-prize winning writer and author of "Backlash: The Undeclared War Against American Women," spoke to the Director's Guild Women's Steering Committee last summer about her research for the book. Two related panel discussions were "Economic Realities"

and "Goals and Strategies for the '90s." The audience was comprised of professionals from the entertainment field from 20 to 70 years old. Other speakers included economist **Charlotte Appel Chamberlain** and **Esther Shapiro**, who served on the National Women's Business Council.

Opportunities

The National Endowment for the Humanities announced a funding opportunity for creating new documentary series. A grant of up to \$2.5 million may be awarded for the production of one outstanding documentary series per year. For more information: NEH Division of Public Programs, Humanities Projects in Media, Room 420, 1100 Pennsylvania Ave., N.W., Washington, DC 20506. 202/786-0278.

Women in Film/Lifetime Television fund has up to \$100,000 for projects identified as well suited to the

Lifetime network's philosophy.

For more information: WIF Foundation Film Finishing Fund, 6464 Sunset Blvd., Suite 900, Los Angeles, CA 90028.

The Independent Television Service issued applications and guidelines for focused programming grants for a teen television and public affairs series. For more information: ITVS, PO Box 75455, St. Paul, MN 55175. 612/225-9035.

Other news

Nicole Conn, screenwriter/director/producer, joined forces with producer Pamela S. Kuri to form Demi-Monde Productions Inc. in Portland, Ore. Her first feature film, "Claire of the Moon," screened at the Los Angeles International Gay and Lesbian Film and Video Festival and at the Toronto International Film Festival of Festivals, explores a lesbian relationship.

For more information: Demi-Monde Productions Inc. PO Box 13657, Portland OR 97213-0657. 505/234-2026.

— Harriet Robbins

Pioneer camerawoman needs help

Juliana Wang was the first woman to join IA No. 644 as a director of photography. Working primarily in New York City she shot news at CBS and commercials for such companies as Film Fair. She also worked in Hollywood, including jobs utilizing Chapman cranes.

Wang started her difficult career in cinematography at a time when women, let alone women of Asian descent, typically found insurmountable discrimination. Her perseverance makes her a true pioneer in her profession.

In the late 1970s, unable to pay her union dues, she was expelled from IA No. 644. She recently underwent an operation for glaucoma and is still in the hospital. She is struggling to pay her rent on Social Security. If you can help her in any way, please call Juliana Wang at 212/725-0610 or write her at 230 E. 27th St. New York, NY 10016.

— Alexis Krasilovsky

Alexis Krasilovsky is an associate professor in the department of radio and film at California State University in Northridge. She is also a cinematographer and working on a book of interviews with women cinematographers.

Documentary filmmaking in Poland

BY MARIA ZMARZ-KOCZANOWICZ

In writing about the characteristics of Polish documentary films, one must realize the conditions in which they developed.

As art generally, this form developed under the political pressure of censorship. It was hardly possible to make films that openly criticized the malfunctioning of society in its political, social and economic spheres, yet it is this kind of open critique which fuels documentary films around the world. Another characteristic of documentary films in Poland is that all stages of film production were in the hands of the state. The government financed the films and controlled their distribution. Government TV was most severely censored. Some independent film associations existed, which consisted of people who attempted to fight for their rights and show how life really was through their films. The government allowed these groups to exist and even gave money to them, but retained the right to censor, to decide not to distribute the films, or even to destroy especially suspicious material. Also, the distribution of these films was very limited. They were meant to be shown in movie theaters as supplements to feature films, but in fact, it was hardly possible for a Polish audience to see them. Consequently, a lot of these films were made for nobody but the directors themselves and their friends.

But despite the difficulties with distribution, a lot of outstanding films were made and awarded prizes at film festivals around the world.

The various restrictions functioned as the motivation to develop creative, artistic documentary films in which metaphors, allusions and allegories became the means to convey political content. The most avant-garde film directors belonged to the Film Form Workshop in Lodz. The only Polish Oscar-winner, film director Zbigniew Rybczynski, belonged to this circle. The most interesting author of "creative documentaries," Jerzy Wiszniewski, was also a member of this group. He made films about so-called heroes of socialist work in Poland during the Stalinist period, which convey a double meaning about such heroism.

The desire to creatively subvert the restrictions also gave rise to serious discussions among Polish film directors about the limits of freedom in making documentary films.

These discussions were provoked by filmmakers connected with the Documentary Film Studio in Warsaw. They refused to use any narrative forms and tended toward cinema verite. They understood their task to be to struggle against the abuses of power in the communist state.

As part of this series, I made "I Am a Male Man," which seemingly is a glorification of a male political activist holding at least 18 social and political positions in a small town in western Poland. He was even head of the Women's League! In the film the activist freely offers his opinions on human nature, the role of power in society, etc. Although Polish audiences perceived him as a typical representative of a totalitarian regime, he was quite oblivious to this representation.

Irena Kamienska, an outstanding Polish filmmaker in Warsaw, made a series of films about the difficult situation of Polish women. Her first film, "The Island of Women," presents a community of women working in a small town where it is hard to find a man. This fact was a typical failure of the "planning industry." Her film, "Female Workers," was made just before the appearance of Solidarity. In it women work under sub-human conditions, earning little money. They are threatened by pollution and by the constant threat of work accidents. The last film of hers which I saw was "Day After Day," a portrait of twin sisters who work their whole lives loading bricks on lorries. The women dream of getting enough sleep. Their lives are reduced to the rhythm of loading bricks and sleep, sleep and loading bricks. This shocking film is probably the best description of the fate of women under socialist regimes. It is a grim comment on the promise and betrayal of feminist ideals under socialism as it existed in our country and elsewhere.

"Despite the difficulties with distribution, a lot of outstanding films were made and awarded prizes at film festivals around the world."

The current generation of Polish documentary directors started work just after martial law in Poland on Dec. 13, 1981. At that time a clandestine film studio was set up in Gdansk. Its purpose was to record important political

events. Piotr Bikont's films are good examples of films from this studio.

There was also a group of filmmakers who tried to make independent films in which they combined the two methods of making documentaries — in Lodz and in Warsaw. A good example of this is Andrzej Czarnecki's film "The Rat Catcher," which tells the story of a man whose profession is to kill rats in food factories. He describes his philosophy of fighting rats: "First I gain the trust of the leaders, then I can kill the whole herd." For Polish viewers the relationship between the rat catcher's philosophy and the policy of the government was obvious. In this period I made a film called "The Office." It depicts money collectors, that is, people who claim property from debtors who failed to pay back loans. This film was received as a description of the arrogance and brutality of people in power.

The collapse of communism changed Polish documentary filmmaking. It became possible to make films on topics which had been taboo, such as films about Polish-Russian relations. A lot of films were made dealing with the dark side of our recent history.

Maria Zmarz-Koczanowicz's documentaries have been shown at the Cinema du Reel, Krakow Short Film Festival, Young Polish Filmmakers Festival, Creteil, and London Film Festival. Retrospectives of her work were in Warsaw and Amsterdam. Her films include: "Everyone Knows Who's Standing Behind Whom," a six-minute short showing the absurdity of a world where people are always in line; "Breadseller," the story of a Polish journalist and the political choices he made to survive; and "What Came Out of the Ground?," a 15-minute documentary about the hysteria in a Polish town when its inhabitants discover buried treasure.

Guerrilla Girls Caper

BY ELFRIEDA M. ABBE

New film targets sexism, racism in the art world



Amy Harrison's "Guerrillas in Our Midst" is as outrageous and savvy as its subject, the Guerrilla Girls, an underground group of women artists who use hip, biting and smartly designed posters to call attention to sexism and racism in the art world.

Harrison's documentary not only shows what the Guerrilla Girls are about, but examines — through a series of interviews with some of the most powerful gallery owners and art consultants in New York City — the elitist, inner workings of the art market, where most deals are made behind doors closed to women and minorities.

"The question was how do you get women artists recognized," says a Guerrilla Girl on a TV talk show. She looks chic in a black leather mini-skirt, black top and black tights, wearing a gorilla mask.

No one knows just who the Guerrilla Girls are, not even Harrison, who got in touch with them through their post office box. To protect their anonymity, the Guerrilla Girls appear in the film, as they do everywhere else — including symposiums and news shows — wearing gorilla masks.

What we do know — from the film and numerous articles, including spreads in *Vogue*, *Esquire*, the *New York Times*, *Ms.* and *Mirabella* — is that a group of women artists, quantity unknown, of various ages and backgrounds, joined together to change things. Their group epiphany and call to action probably came in 1985 when the Museum of Modern Art's "International Survey of Contemporary Painting and Sculpture," a comprehensive exhibition, featured 100 artists of which less than 10% were women. The exhibit confirmed their view that the art world is dominated by white, male artists.

One Guerrilla Girl points out, "If you asked someone five years ago to name five women artists, they would have had trouble." Another adds, "Everyone thinks that feminism somehow has been a state that's been achieved, and all our statistics have found that things have gotten worse, especially since 1980."

The women use statistics and Madison Avenue tactics to get the word out. Their bold black and white posters brandishing snappy copy have become their trademark. (Several posters are quoted on our cover.)

One shows a supine naked model, her back to the camera, in a pose frequently seen in art museums, wearing a gorilla mask. The caption reads: "Do women have to be naked to get into the Met. Museum? Less than 5% of the artists in the Modern Art Sections are women, but 85% of the nudes are female."

Another poses the question: "When racism and sexism are no longer fashionable, what will your art collection be worth?"

And another displays this quiz: "How many women had one-person exhibits at NYC museums last year? Guggenheim, 0; Metropolitan, 0; Modern, 1; Whitney, 0.

Harrison's documentary has the same witty tone and irreverent verve as the posters. She juxtaposes interviews and clips of the Guerrilla Girls with those of gallery owners and other art world figures in a contrapuntal style that is lively, entertaining and provocative.

The film opens with a grainy sequence showing shadowy figures plastering walls with posters as sirens wail in the distance. Then it quickly cuts to a posh gallery where tony patrons eye the works of the latest "hot" artist while classical music plays in the background.

She immediately establishes different points of view concerning the Guerrilla Girls.

"Most of the women who are doing all the bitching are completely talentless," says artist Mark Kostabi before the film cuts away to a mysterious figure with a bucket and brush putting up a poster that reads, "You're only getting half the picture."

Then back to a closeup of a woman talking.

"When someone sees themselves as a victim by something they can never change, that also puts them in a very negative frame of mind. So I think the Guerrilla Girls, in fact, have had a very negative impact upon women," says Mary Boone, whose gallery was among those initially singled out because less than 10% of the artists represented by Boone were women. Later, in the film, we learn that Boone increased that representation to 40%. Some think, although Boone won't admit it, the Guerrilla Girls' scrutiny had a lot to do with the change.

Artist Elizabeth Dworkin offers this perspective. "They want to expose that it's been a male-dominated art world. The books are all about men. The history I was taught was male art history. What we think of as the universal art market is indeed just mostly men, mostly men making the money, making the decisions. They exposed that in a way nobody else has. I think it makes the art world uncomfortable. They do such a service to women in the art world. If you find out who they are, tell them I thank them."

One can't help but wonder if the artists interviewed are Guerrilla Girls. Harrison said she asked all of the people who appear on camera. But as one woman said, "If I were, I wouldn't tell you."

The filmmaker uses tight shots of talking heads, stylish film noir dramatizations, film clips that show Hollywood's version of angst-ridden artists — Kirk Douglas, Burt Reynolds, Nick Nolte — and vintage educational film footage in her ironic look at the art world. She apparently found a treasure trove of old gorilla movies. Gorillas turn up at just the right moments, underscoring the absurdity of some of the statements of gallery owners. One compares choosing artists for his gallery with falling in love.

But Harrison doesn't waver from her point. It's money not love that warms the hearts of a good many art connoisseurs and collectors. She includes clips from some of the more sensational

art auctions, where paintings sell for millions of dollars. In another segment, a group of women collectors hang on every word of their art adviser, who recommends a list of male artists. This affluent group tells us how their art investments have paid off better than blue chip stocks.

Ironically, the very gallery owners who thrive on the business of selling art, find fault with the Guerrilla Girls for being too "careerist" and concerned with money.

While they may not agree with the Guerrilla Girls findings, most of those interviewed admitted the women have had a significant impact on the art world.

"They've made me much more aware of what the breakdown of my coverage is," says New York Times critic Roberta Smith, who was nailed by the group for not writing enough about women.

With her film, Harrison widens that realm of influence beyond the concerns of the New York art scene. She inspires us to look anew at what we have learned in art, literature, film and history classes. We may not be involved in the machinations of the art market, but we don't have to look far to find sexism and racism in other spheres. After watching the film, an actress friend told me she was inspired to take a more aggressive stance and speak out about sexism in her field.

As one Guerrilla Girl says, "When we get angry, we do something that makes us feel good. We encourage people, when they get angry, to do something that makes them feel good."



Filmmaker Amy Harrison and cinematographer Ellen Kuras (right) don't know the identity of the Guerrilla Girls, but they like their style. Photo by Julian Fleisher

amy harrison

"These Girls, whoever they were, were bold and irreverent, and I admired that," said filmmaker Amy Harrison of the first time she saw a Guerrilla Girls poster.

It was on a wall in the East Village with the message: "These galleries show less than 10% women artists" and a list of the offenders.

"The information, and the graphics, just jumped off the wall at me. The poster was very authoritative, like a public notice, so I stopped to read it. It was a simple statement of statistics, very official, and at the bottom was written — 'Guerrilla Girls, Conscience of the Art World.'

"They took a strong feminist stand and were very professional. In a humorous way they attacked the art scene and refused to be victims, turning that whole victim/oppressor relationship around," said Harrison in a phone interview.

At the time Harrison was working as an apprentice editor on Barbara Kopple's "American Dream," and was doing research for her own film about women artists. "It was vague," said Harrison of the beginning stages of her film.

The Guerrilla Girls, an anonymous group of women artists who aim witty barbs loaded with statistics on sexism and racism in the art establishment, became the focal point of her documen-

tary, "Guerrillas in Our Midst," which examines how the New York art market excludes women and minorities. Harrison emphasized, however, that she isn't speaking for the group, and the film expresses her view of the art world.

Harrison, who is a painter as well as a filmmaker, came to New York to pursue an art career after studying science at McGill University. She said it was probably in reaction to all that hardcore science she studied. Her first job was as an assistant to the producer at WNET. Working on Kopple's film gave her the hands-on experience she needed to make her own film.

After seeing the first poster, Harrison kept an eye out for the Guerrilla Girls. "They would show up in magazine articles and things in black leather miniskirts and gorilla heads — and I realized they were a great theoretical device to get into the whole topic of biases in the art world."

The women appear in the film, as they do everywhere else, in their gorilla masks to protect their identity. Harrison explained the reason for the secrecy.

"Symbolically, it illustrates how women artists are invisible, and have been invisible throughout art history. The average person can think of the names of several male artists, but very few can name any women artists. Not many have even heard of Georgia O'Keeffe. And to name an African-American artist,

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Documentary re-creates lost history

BY E L F R I E D A M. A B B E

A friend told me "after you see Rea Tajiri's 'History and Memory: Akiko & Takashige,' you will never look at documentaries in the same way." What Tajiri conveys in her multi-layered work is not only factual information, but the power of speaking the truth of one's own experiences.

The documentary is a personal account of the internment of Japanese-Americans during World War II, including her mother's and father's families — even though her father was serving in the U.S. Army at the time. (See review on opposite page.) She tells how the bombing of Pearl Harbor changed the lives of 110,000 Japanese-Americans, who shortly after were forced by the U.S. government to sell their property, homes, cars, possessions and businesses and go to the camps. The experience was so painful that after the war, her parents, like many others, seldom talked about it. Thus, many of the first-hand accounts of what happened were lost.

In "History and Memory," Tajiri integrates old film clips, newsreels, family stories and photographs, her writings and original footage to reclaim and retell her family's history, and symbolically, that of the thousands of Japanese-Americans who were detained in camps.

During a series of interviews, Tajiri talked about her work, her family's experiences and the importance of re-imagining and re-creating history that has been lost.

Angles: "History and Memory" has so many layers — original footage, dramatizations, your observations, archival material, Hollywood film clips, newsreels. How did you determine the structure?

Rea Tajiri: When I conceived the project, I wanted it to be non-linear because I was interested in the way the mind works. I wanted to try and re-create some kind of idea about backward and forward time movement, to have these intermittent flashes of an image — like the woman with the canteen.

So that was one impulse, the other is that I think when you're a member of a community whose history has been underdocumented, deleted or misrepresented in some way, your project becomes how to rectify this, how to reconstruct history from the pre-existing evidence. The internment was so underdocumented, in terms of first-hand experience, that I wanted to show representations or the absence of representations from all the different sources including propaganda films and popular cultural imagery.

I wanted to point to their original sources whose point of view recorded these images and interweave these with the voices of my relatives telling their anecdotes.

I wanted to include personal material, and "memory" to contrast with the sanctioned views of the internment. I set out

to interview my mother, but first I went to Poston (Arizona) where she had been interned. I shot some footage there. Then, I had this very frustrating interview with her, where she said she didn't remember anything. She claimed she was only in camp two weeks.

After I returned to New York, I went to the National Archives to do research, and I found some photographs. I found the photograph of my grandmother. I also found the log book with my mother's entry and exit dates. I realized my mother had been in camp a year.



The whole process of discovery while reflecting back on what I had known or seen in movies from the time of '42 put into context with the voices and memories of my family was what I refer to as reconstructing history. It's presenting a much more complex reading of history, full of ironies and contradictions, but hopefully filling in the blanks.

A: What was your reaction when you found this documentation?

R.T.: I turned over the photograph of my grandmother and saw from the label that it was from a camp bird-carving class. I had this flash of a bird that my mother had in her jewelry box. It was instant recognition from childhood memories — very emotional. That was a hard thing. How do you represent that feeling in the film?

The log book also was very shocking. I wanted to hurry home and call my mother and tell her what I had found. It was a very sad feeling because I realized there was so much that had been suppressed and forgotten, that if I hadn't been there and found these things, they might not ever have come to light.

After that, it became more like a mission to try to uncover my family's history, not so much even just for my family and myself, but as a symbolic gesture to the larger community of Sansei, who had similar experiences, and to other communities, especially people of color, where there is undocumented history.

A: In Lise Yasui's "Family Gathering," she also talks about her parents' reluctance to talk about their internment experiences. Why do you think there is this kind of reticence?

R.T.: It was an extremely painful period for a lot of people. There was a sense of embarrassment. Part of it was not really having that experience verified in a larger societal context. A lot of people outside the Japanese-American community either denied the camps existed, or ignored it, or (justified it by saying) it was for protection, for military security. There was so much a feeling of having been sought out on the basis of race that for some there was an attempt to normalize and blend in, not to bring it up. In other families camp was talked about very openly and was acknowledged in the course of their lives.

At the time, there were people who were vocal, who tried to confront the government and were punished. After camp, I think most were anxious to make up for lost time. People tried to get on with their lives.

A: You read a letter from your uncle who left the country because of the racism he experienced.

R.T.: He's really an interesting person. He's an artist who lives in Holland. Everyone used to say, "Oh, he's very bitter about the war."

My childhood perception of him was that he held a grudge. It was an old perception. During the making of the piece, I asked him for a statement since I couldn't interview him in person. What I received was this incredible letter which very eloquently recounted his experiences, his anger and his pain. He was angry about having returned from the war after being wounded defending his country and being treated with the same prejudice as before he left. He left for Europe after living in Chicago for a year, saying his constitutional rights had been

violated. He vowed he would never return to live in America again, and he never has.

A: What's the story behind the image you repeat in the video of the woman filling the canteen with water?

R.T.: My mother told my sister that she was out in the desert. She remembers filling this canteen. I was real young and every time someone mentioned the word "camp," I would have an image of my mother filling a canteen. I never quite connected why until I began making the piece. I tried to re-create that image in the work — the image that keeps appearing that keeps reminding you of something forgotten.

Other than that there was never any discussion about camp in a personal sense, no recollections. I learned a bit about it in school. It almost seemed unreal. I've talked to a lot of Sansei, and they, too, say it seems unreal. The piece provided an opportunity to go back.

R E V I E W

History and Memory

BY MARINA HEUNG

On July 5, 1942, shortly after Pearl Harbor, a 20-year-old Japanese-American woman arrived in Poston, Arizona, where she and her family were interned as "enemy aliens" for the duration of the Second World War. Forty-six years later, on April 12, 1988, the woman's daughter returned to Poston in search of her mother's history, which is in part also her own.

In Rea Tajiri's "History and Memory: For Akiko and Takashige," a daughter tries to recover her mother's memories about her wartime internment. Because of the gaps in her mother's recollections, the filmmaker has grown up feeling that "things have been left out" of her family history; she feels "lost, ungrounded, somewhat like a ghost floating above the terrain, witnessing others living their lives, and yet not having one of its own." But the film does more than try to fill in an incomplete record. In exposing necessary omissions in what is commonly known as "history," it uses a daughter's intuitive re-imagining of her mother's history to re-create the past.

At a glance, "History and Memory" resembles a traditional documentary because of its use of newsreels, documentary footage, archival materials (such as photographs and documents), and numerous clips from Hollywood films. However, the filmmaker suggests that many of these images have become part of history only through accident or artificial re-creation. She says in the film: "There are things in the world which

have happened while there were cameras watching — things we have images for. There are other things which have happened while there were no cameras watching, which we re-stage in front of the cameras to have images of."

In other words, some events exist in the historical record because a camera just happened to be there to record them; where no such evidence exists, our collective psyche is populated by images from the media.

But whose version of history do these images tell? Showing her sister's collection of Hollywood pinups, Tajiri recognizes a "strange thing," which is that those pictures are all "photos of white people." Asking "how the movies (have) influenced our lives," Tajiri suggests that movie images encourage the viewer to distance herself from events, like her sister's "habits of observing others from a distance." Hollywood also marginalizes and makes invisible the real participants in history. For example, one recent Hollywood film about the Japanese-American internment is Alan Parker's "Come See the Paradise." Dennis Quaid stars as a union organizer who marries a Japanese-American woman in California. When the war begins, his wife and her family are interned; the film shows the family's adaptation to camp life and Quaid's efforts to protest their internment. However, despite the film's claims to historical accuracy (its publicity details the attention given to

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A: Your mother didn't remember much of Poston. What was your experience when you went there?

R.T.: Well, first of all it was funny because I was thinking about the piece, and I really wanted to go very badly. I didn't have any money. The next day someone called me and asked me to come in on a job. They said part of it was in Arizona near Phoenix. They were apologetic. It was this incredible coincidence because that was where I wanted to go. It was like a blessing.

I called ahead to find out where Poston is, and how do I get there. I found out it was on an Indian reservation, and that was so completely startling. It made me upset and angry. When I called to make a (hotel) reservation, and I gave my name, the woman said, "Oh, I know you're coming here to see the camps, aren't you? A lot of your people come." When I drove into town it was very alienating.

The first day, a woman from the reservation took me around, and we had a nice interaction. We shared some of our experiences. She told me she remembered the day the army came in and set up the camps.

The second day, I went back alone to two different sites. It was very strange because you could almost hear or feel some kind of presence. It was a very strange feeling. Later on I told people this, and they said, "Oh yes, when the workers are out in the field they say they can hear voices." There really was a presence there. There was this feeling of a lot of sadness, that something sad had transpired there.

A: Was the finished documentary different from what you thought it would be?

R.T.: The first couple of cuts were really less personal. I think I felt funny about making it biographical. As I continued to work on it, I realized there was something more specific underneath it all, that the whole process I was going through making the piece was such a difficult, painful experience that it had to become part of the piece.

I decided to include more of the story about my search and to use some of the more personal/poetic writings I'd done about the process of discovery and the sense of loss I'd felt as a child and adult. I think this reaches a much broader audience and ultimately was very important.

A: Did you come to terms with your mother's inability to remember?

R.T.: At first, I couldn't understand why somebody would want to suppress this when it seemed politically so important. I talked to other people who told me about similar experiences of trying to get their parents to talk about the camps and of having a feeling that something tragic must have happened. A lot of Sansei have this incredible sense of loss or pain. You feel you're carrying some kind of burden.

At first, I felt she was doing this on purpose, but as time went on it became clearer that it was completely lost to her. Whatever she had to do to survive had to do with trying to forget about those experiences. She didn't have the resources to do it any other way, and that was her way of surviving.

A: You use Hollywood films such as "Bad Day at Black Rock" and "Come See the Paradise" in the film to show different ways Japanese-Americans are portrayed in popular culture.

But both films are from the perspective of white men. What did you want to show with these particular films?

R.T.: In both of these films, I felt I had to "answer back to the screen." I had to have my rebuttal so to speak. I was also interested in quoting from these films to show how Hollywood forms a lot of our ideas about history along with other ways in which we perceive history or the past. Hollywood films re-create and reconstruct history all the time.

"Bad Day at Black Rock" was one of the few films that I knew of that dealt with an Asian-American character, Komoko, who is specifically identified as being Japanese-American. It's also one of the few films where there is reference to the fact of the internment. In the story Komoko had a son who saved the Spencer Tracy character in battle during World War II, but of course both Komoko and his son have been killed — the son saving Tracy's life, the father because of anti-Japanese racism during WWII. The film is lauded as having liberal politics for its time, but of course, there is no single image of an actual Japanese-American. So I wanted to point that out, first our invisibility in the eyes of Hollywood, and second always having someone

else (white) being our interpreter and speaking for us. (Tracy's character avenges Komoko's death.) It was important to quote from this film in terms of how popular culture represented the internment.

In "Come See the Paradise," I think Alan Parker tried very hard to be P.C. about how he positioned the point of view, by having the female lead (played by Tamlyn Tomita) narrate the story. But it seems like an afterthought and very false. There is this white love interest who brings us into the family. It couldn't just be a story about a Japanese-American family. I wanted to include my nephew's commentary as a Yonsei (4th generation). I thought of how after the Issei and Nisei, the first-hand witnesses to the experience of the internment are gone, this film will remain for you to see as some kind of documentation, as flawed as it is.

A: What question do you wish someone would ask you about the video?

R.T.: A lot of the questions tend to focus on me personally because it is a personal piece. But I think that ultimately, it's a very universal piece. It was meant to address certain issues about what Sansei face in their lives, the kind of loss that they feel. That wasn't covered in earlier documentaries. The earlier documentaries had to bring up the facts about internment. I hoped that my piece could also address some of what it felt like growing up knowing these things. And also that it would reach a broader community about issues of under-representation, undocumented history and re-imagining history.

A: What do you mean by re-imagining history?

R.T.: I guess what I mean by that is in the video, I impersonate my mother filling the canteen. In other words, I dressed up to match a picture of my mother taken while she was in camp (although my mother always points out she never wore her hair that way). We shot the scene of me filling the canteen as I had always seen it in my imagination. It was an image I had conjured up as a child listening to my mother recount her memory of camp. I imagined and tried to recreate something she had remembered. Ultimately, I re-imagined something she has now

"There are things that happened for which the only images are in the minds of the observers present at the time..."

forgotten because she says she never remembers recounting this story.

A: In "Bad Day at Black Rock," Spencer Tracy is looking for Komoko, who disappeared. You point out that we never see Komoko and that his "absence is his presence." How does that relate to your experience and to the broader community?

R.T.: I think I was referring to a couple of things, first the absence of images of Asian Americans in mainstream Hollywood film and, second, that as a child my perception of where we fit, in terms of the society at large, often felt like we just didn't exist. So when I say, "Our absence was our presence," I'm alluding to how invisible we felt. Then, I guess I was thinking about this notion that we're always perceived as somewhat expendable, invisible, passive, quiet, the post-war-model-minority-miracle. ("They went through the internment but still went on to become contributing members of society.") So I guess it's time to create images where there are so few, and this is happening with a lot of Asian-American filmmakers who are out there now.

A: What is your background, and how did you start working in video?

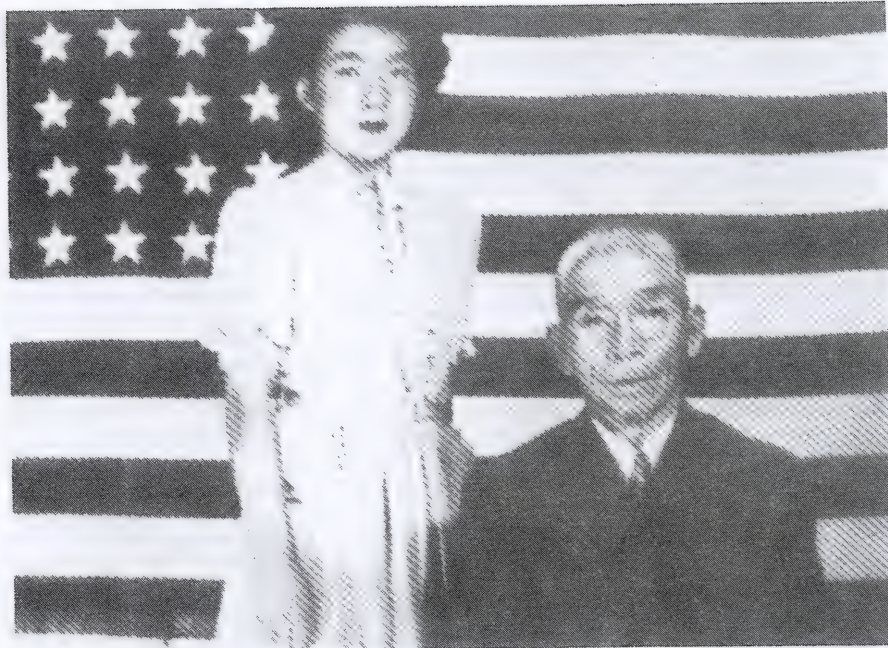
R.T.: I was actually an art major at the California Institute of the Arts. I started out painting. I felt pretty alienated in terms of the kind of dialogue that was going on and was constantly figuring out how I fit in. I was one of the few students of color there. Eventually, I became interested in media criticism and media deconstruction. Although these works were not directly about identity or race, I was aware as an Asian-American woman of how much my experience was unrepresented, how much influence the media had, and how much it lied. I eventually got interested in video as a means of talking back and appropriating the media. Eventually, I used it to create my own images.

Video was the easiest and cheapest way at the time. And there was room for experimentation. It was a quicker turn around time, more accessible and more affordable. It came down to basic economics.

A: What about film?

R.T.: I was interested in taking film courses but (the school) made it very difficult for people outside the film department to take film. Then, once you were in the film course, (the teachers) made it seem so mysterious and inaccessible. It became very intimidating.

Later, when I got out of school, I got my first film job as production assistant on "El Norte," followed by a string of other P.A. jobs on low-budget features. Eventually, I moved to New York and interned at Film Video Arts. I saw the process broken down, and that you can make a film or video for very little money if you're resourceful, and the equipment is available.



A: How did you learn to use video?

R.T.: I took some classes at school, then I tried teaching myself. I tried to work around what I didn't know. After I got out of school, I started getting more technical training at FVA, where I interned in exchange for classes. A lot of things I learned on the job, working on crews or, later, working in the field as an editor.

A: Has media-making become more accessible to women and minorities through community access centers?

R.T.: There has been this opportunity for people to realize that media does not have to be unobtainable. It's demystified. With very simple means you can actually produce something that can be seen a lot of different places. You can get out a message and begin to have some kind of dialogue with the larger community.

The hardest part is still the money. You have to be resourceful, and you're often called upon to make something out of nothing. The second hardest part rests on the responsibility of the maker to commit the energy, time to learn the skills properly, to finish the projects and to learn to be as resourceful as possible.

A: What are you working on now.

R.T.: I'm collaborating with producer Pat Saunders on a piece about Yuri Kochiyama, a Japanese-American political activist who lives in Harlem. She's been politically active for the past 30 years and has raised her family in Harlem. She was active in the 1960s Civil Rights movement and now works with political prisoners. I'm also doing a narrative fiction, which I'm writing with Kerri Sakamoto, about a Japanese-American family. It goes back and forth between two generations. The daughter is growing up in the '70s in an urban community, contrasted to her mother's adolescence growing up in an all-Japanese farming community in the '30s. It's about post-WWII assimilation in the Japanese-American community.

For more information: Rea Tajiri, 125 Withers St. #2, Brooklyn, NY 11211. FAX: 718-389-2551. Women Make Movies, 225 Lafayette St., New York, NY 10012. 212/925-0606. FAX: 212/925-2052. Video Data Bank, School of the Art Institute of Chicago, 37 S. Wabash Ave., Chicago, IL 60603. 312/899-5172.

people

Mara Alper's video, "Silent Echoes," was broadcast during April, 1992, in Germany, Austria, Switzerland, Luxembourg and Belgium. "Silent Echoes" was selected after its screening in the International Dance Screen Festival in Hamburg, 1991.

The video was shown on "The Independents" 13-part series of works by women, "Through her Eyes," hosted by **Lee Grant**.

Alper's documentary "Stories No One Wants to Hear," received a research and creative projects grant from the College at New Paltz.

The **Media Working Group** sponsored a symposium on critical media, "Interventions," Oct. 8-10, in Cincinnati, Ohio, which explored strategies for creating a diverse and tolerant democratic society through critical media education and practice.

The panel included: **Joan Braderman**, an award-winning video artist, writer and professor of television production at Hampshire College. Her works include "Joan Does Dynasty," "No More Nice Girls," "30-Second Spot/Reconsidered," "Tell Them for Us: MADRE in Nicaragua" and "Natalie Didn't Drown: Joan Braderman Reads the National Enquirer." Also on the panel was **Zeinabu irene Davis**, an independent filmmaker and professor of film and audio production at Northwestern University and a 1991 Rockefeller Inter-Arts Media Fellow. Her work includes "Cycles," "A Period Piece," and "A Powerful Thang."

Jeanne Kracher, Mary Patten, Jeannie Pejko and **Kate Black** were on a panel discussing "AIDS Videos, Activism Community Outreach."

Cecelia Condit's new video, "Suburbs of Eden," about the strain expectations and responsibilities put on a contemporary marriage, premiered at the University of Wisconsin - Milwaukee. It was screened by Great Lakes Film and Video. The screening included two previous works, "Not a Jealous Bone,"

and "Possibly in Michigan." Condit received a Guggenheim Fellowship. Her work is included in the Museum of Modern Art video collection and is distributed by the Video Data Bank in Chicago and Women Make Movies in New York.

Martha Coolidge, who directed the critically acclaimed 1991 hit "Rambling Rose," is one of four people elected to the American Film Institute board of trustees. All four will serve three-year terms. The other new trustees are Robert Johnson, Michael Nesmith and Irwin Winkler.

Coolidge also directed "Valley Girl," "Real Genius," "Plain Clothes" and several television productions. Her most recent film is "Crazy in Love."

Joan M. Dim's "The Rotten Kid," a tale of a 1950s girl with a grim family life, won third prize in the Laurel Entertainment Awards for Screenwriting Excellence given by the Tisch School of Arts Dramatic Writing Program. (*Variety*).

Audrey Hope, the host of "Reel Women," featured an in-depth series of interviews about sexual harassment in the entertainment industry on her show, which is dedicated to creating positive female role models in the media. She interviewed **Sheila James Kuehl**, the managing director of the California Women's Law Center, about the legal remedies available to victims of sexual harassment in the workplace. In another segment she interviewed **Linnda Durre**, a psychotherapist. According to the show, 85% of American women experience some form of sexual harassment during their working lives, and nowhere is it more prevalent than in the entertainment industry.

In addition to "Reel Women," Durre appeared on a panel "Sexual Harassment in the Entertainment Industry: "What It Is and What to do About It," coordinated by the Director's Guild women's committee.

Hope's show is broadcast from the Century Cable studio in Santa Monica and reaches audiences in the Los Angeles area. For more information: Reel Women, 513 Wilshire Blvd., Suite 336, Santa

Monica, CA 90401. 213/462-6565.

Joan Jonas' video-tapes are among those recently acquired by the Museum of Modern Art for its video collection, which began in 1975 and includes about 700 independently produced videotapes. For more information: MOMA, 11 W. 53rd St., New York, NY, 10019-5498. 212/708-9400.

Neitzchka Keene, director of "The Juniper Tree," attended a screening of her film at the Enzian theater in Maitland, Fla. She received a Fulbright grant for the writing and pre-production of the adaptation of a fable by the Brothers Grimm. The story centers on two sisters seeking a new life after their mother is burned as a witch. Keene spent a year in Iceland before shooting the project. She is a graduate of UCLA Film School and is currently living in Miami, where she teaches at the University of Miami.

Marie-Eve Kielson, a Chicago-area psychotherapist, is offering her services as an informational resource to actors, writers, producers and directors. She is available to provide background for plays, feature films, documentaries or video productions that involve psychological or emotional themes.

Kielson, who has been in practice for more than 10 years, holds the highest certification granted by the National Association for Alcoholism and Drug Abuse Counselors. She is certified by the State of Illinois in addiction counseling and has a master's degree in guidance and counseling. She is a former board member of the Piven Theatre Workshop in Evanston, Ill., and has two daughters who are performers. For more information: 708/446-2311.

Helen Lee's "My Niagra," an exploration of a young woman coming to terms with personal memory and desire, and **Laurie Lynd's** "The Fairy Who Didn't Want to Be a Fairy Anymore," a parable about differences in the face of pressures to conform, won Special Mention awards in the best short category at the Toronto International Film Festival of Festivals.



Precious Hutchinson is a participant in the Teen Video Workshop in Milwaukee, Wis.

For more information: ("My Niagra") Full Frame, 394 Euclid Ave., Toronto, Ontario, Canada. 416/925-9338.

"Sexual Orientation: Reading Between the Labels," a 30-minute video about issues facing gay and lesbian youth, produced by NEWIST/CESA #7 and Wisconsin Public Television, received the Corporation for Public Broadcasting's Award for best children's instructional program in the U.S. and the Central Educational Television Network Award. It has received excellent reviews in Booklist, Landers Film Review, Adolescent Counselor and PBS Producers Handbook. **Eileen Littig** is the program's creator and producer; **Lauran Hartley**, writer/researcher; **Liz Chobanian**, writer/producer; **Larry Long**, executive producer; **Tom Micksch**, director/editor.

For more information: NEWIST, Northeastern Wisconsin In-School Telecommunications, 1110 IS Building, University of Wisconsin, Green Bay, WI 54311. 414/465-2599.

The "COA Teen Video Workshop '91" produced by members of the Children's Outing Association's Teen Group in Milwaukee, Wis., was selected as a finalist in Youth Category of the 1992 Hometown USA Video Festival. It was chosen from a field of more than 2,000 entries. The program was a collaboration of video artists **Jamie Patten**, **Erin O'Meara**, **Ruben Marrero** and teens from COA.

Two alumni from the program, **Elizabeth Campos** and **Dion Harris**, were hired to help train the participants.

The program, produced and shown by MATA — Channel 14, introduced teenagers to video production. It took first place in Milwaukee's Riverwest Art Walk Film and Video Competition, won the programming by youth category of the MATA Philo Awards, and received honorable mention in the live community programming category.

A recent program from the workshop, "Do Politics and Teens Go Together?," a news show, focused on the election. The teens picked their own presidential candidate and each team put together video projects typical of a campaign, public service announcements, speeches, etc. **Dion Harris**, 16, developed a platform for his candidacy for the fictitious Disciplinary Party. **Precious Hutchinson**, 11, picked what she considered to be the most important issue for a more liberal stand: the Love and Reality Party. These elements were integrated into a live news cast that included a debate between the candidates and a chance for the audience, both in the studio and at home, to vote. The instruction team for the project included **Dena Aronson**, **Koby McDaniel**, **Marrero** and **O'Meara**.

For more information: **Erin O'Meara**, 414/962-4833.

Jill Petzall won the Bronze Apple for "S.O.S.: Stories of Survival" at the National Educational Film and Video Festival, and an honorable mention at the American Film and Video Festival for "Rule of Thumb," which is now being distributed by Women Make Movies. She received an honorable mention for the Woman of Valor Award given by the St. Louis Jewish Federation in St. Louis. Festival. For more information: **Beacon Productions Inc.**, 139 N. Bemiston, St. Louis, MO 63105. 314/725-1196.

Susan Seidelman, who directed "Desperately Seeking Susan," was named one of Drexel University's 100 outstanding alumni. Seidelman is in the class of '73, and received an honorary doctorate in fine arts from Drexel, Philadelphia's second-largest private university. (*Variety*)

Mona Smith, a Siseton-Wahpeton Sioux whose vid-

eos explore the contemporary lives of Native Americans, was the featured director at the Third Wave International Women's Film and Video Festival in Austin, Texas. Among her works shown were: "Honored by the Moon," about homosexuality in the Native American community; "Her Giveaway," about Carole Lafavor, a member of the Ojibwe tribe, activist, mother and registered nurse, who talks about coming to terms with AIDS; and "Interruption in the Journey," in which five people living with AIDS talk about what they have learned about healing themselves.

Also at the Third Wave Festival: **Janey Heaney** and **Jean Stawarz**, who wrote the screenplay for "Pow Wow Highway," gave a workshop on "Narrative Scriptwriting." **Julia Reichart**, director of "Union Maids" and "Seeing Red" gave a workshop on "Constructing the Documentary."

For more information: Third Wave International Women's Film and Video Festival, La Pena Inc., 227 Congress Ave., Suite 300, Austin, Texas 78701.

Jane Weiner produced two one-hour specials for A&E Revue with host **Robert Klein**: "Seen Elsewhere," a survey of international television, and "Young Directors," a look at the first (and rarely seen) films by **Orson Welles**, **George Lucas**, **Martin Scorsese** and **Steven Soderbergh**. The program also included **Annette Insdorf** introducing the work of two young directors, **Mitko Panov** ("With Raised Hands") and **Kahane Corn** ("Cool Water").

"Where The Waters Meet," a weekly series on the arts and social issues on Warner Cable and Viacom in Milwaukee, Wis., was selected by the National Federation of Local Cable Programmers as the winner in the arts programming category (throughout the U.S. and Canada.) of the 1992 Home-town USA Video Festival. The show is produced by **Christina Zawadiwsky** and **Mark Mars**.

For more information: **Where the Waters Meet**, 1641 N. Humboldt Ave., Milwaukee, WI 53202. 414/272-4592.

The Film Arts Foundation in San Francisco awarded 23 grants totaling \$54,000 for short, personal works in film and video. The grants were awarded in

three categories: **personal works, development and completion/distribution.** The following received grants:

Kathy Brew, "Carried Away By Angels," a video dealing with language, memory and loss in relation to death.

Jean Cheng, "Across a Paper Ocean," an examination of personal identity and family history through a portrait of the filmmaker's grandmother who lived in Taiwan and whom she never knew.

Michelle Handelman, "Hell on Wheels," a video about the international Ms. Leather contest.

Irina Leimbacher, "Irma/Irina," a film portrait of **Irma Lorena**, a Mexican woman living in San Francisco, and an exploration of the process of documenting another person's life.

Aline Mare, "RE-MEMBER," video dealing with the surfacing of painful childhood memories.

Marina McDougall, "Dwellers of the Non-Place Realm," a consideration of the centerless landscape of American sprawl.

Cauleen Smith, "Adventures of a Reconstructed Woman by **Kelly Gabron**," about a young girl who discovers an old scrapbook and is compelled to reconstruct the identity of the person to whom it belonged.

Susan Carpendale, "Mandingo Rap," a look at the link between **Foday Musa Suso's** griot storytelling tradition and **Micheal Franti's** rap music.

Julia Jaurigul, "Smoke and Mirrors," an anthology documentary exploring the cultural, political and social positions of three American women of color.

Wendy Levy, "Naomi's Legacy," about three genera-

tions of women in an immigrant Romanian family, and the emergence of new identities from old memories.

Linda Tadic, "The Bal-lad of **Susanna Cox**," a look at gender bias through the spectacle of **Kutztown Pennsylvania's** re-enactment of the 1809 hanging of **Susanna Cox** for a probably untrue charge of infanticide.

Eva Ilona Brzeski, "This Unfamiliar Place," a chronicle of an interpersonal upheaval, indirect result of a natural disaster.

For more information: **Film Arts Foundation**, 346 9th St., 2nd Floor, San Francisco, CA 94103. 415/552-8760.

Film in the Cities awarded 24 regional grants totalling \$123,450 to independent film and video artists. The grant proposals were solicited from the five-state upper midwest region including Iowa, Minnesota, Wisconsin, South Dakota and North Dakota.

Among those on the preliminary grants panel were **Chris Bratton**, an independent producer and visiting professor from the Center for Modern Culture and Media, **Brown University**, Providence, RI; **Vera Davis**, a film production instructor and director of Community Affairs, **Community Film Workshop**, Chicago; and **Barbara Hammer**, an experimental filmmaker from **San Francisco**.

The final panel included **Susan Leonard**, exhibitions coordinator and acting director for the **Media Arts Center**, **South Carolina Arts Commission**, **Columbia, SC**; **Edward Scott Jr.**, a documentary filmmaker and production manager for **Kartemquin Films**, Chicago; and **John Knecht**, an experimental film and videomaker and chairperson of the **Department of Art and Art History**, **Colgate Uni-**

ANGLES is a comprehensive source of information for and about women working in film and video

Subscriptions: \$15/four issues (U.S.), \$17(Canada), \$19 (elsewhere) to: **Angles**, PO Box 11916, Milwaukee, WI 53211. Include your name, address, home work and FAX numbers.

versity, Hamilton, N.Y. The following were among the recipients of production, completion and encouragement grants:

Lora Jost, Madison, Wis., \$10,000, to support a collaborative project involving media artists in the production of ten 30-minute programs focusing on the issues that effect local communities.

Kathleen Laughlin, Minneapolis, Minn., \$10,000, to support an experimental documentary addressing the lack of information available on menopause.

Bridget McGibbon, St. Paul, Minn., \$8,950, to support an animated film narrative with characters drawn from high and low culture that are reinterpreted from a feminist perspective.

Sarah Penman and **Rosemary Davis**, Minneapolis, \$10,000, to support a documentary presenting Lakota and Dakota women elders discussing their lives as wives, mothers, teachers, healers and role models.

Karla Berry, Oshkosh, Wis., \$2,500, to support the completion of videotape exploring the popular myths that surround the life of Calamity Jane, and how these myths relate to women's lives today.

Ann Curtiss, Minneapolis, \$3,000, to support an experimental video which will examine the relationship between mass media and violence against women.

Gennifer Dennis, Minneapolis, \$3,000, to support an experimental film that will present its protagonist's search for identity against the backdrop of life in post-revolutionary Eastern Europe.

Lyn Hambrick, Minneapolis, \$3,000, to support an experimental narrative about obsessive consumerism.

Jennifer Rogers, Iowa City, Iowa, \$1,000, to support an experimental narrative about a woman's desire to reject the everyday world around her.

Kirsten Stoltmann, Minneapolis, \$1,000, to support an experimental video investigating the relationship between memory and perception.

Jerome Thelia and **Karen Platt**, Minneapolis, \$1,000, to support a video using original comic book illustrations to examine con-

straints which limit personal creative development.

The Northwest Film and Video Festival in Portland, Ore., announced the following winners Judges' Awards:

"Mona Lisa Descending a Staircase," by **Joan C. Gratz**, Portland, Ore., an animated tour-de-force that is a seamless survey of modern art from Van Gogh to Warhol realized through a constantly moving journey through faces created by the great artists of the last century.

"Bowl of Bone: Tale of the Syuwe," by **Jan-Marie Martell** with **Annie Zetco** York, Vancouver, B.C., an expatriate American woman disillusioned, naive and spiritually restless retreats into British Columbia's Fraser Canyon to make a documentary about a Salish native healer, Annie Zetco York.

"True Inversions," by **Lorna Boschman**, Vancouver, B.C., creates its own dialectic on lesbian erotica while focusing on the differences between passions performed on and off camera, legal, social and forms of self-censorship, the motion of emotion and the eroticization of safe sex.

For more information: Northwest Film Center, 1219 Southwest Park Ave., Portland, Ore. 97205-2486. 503/226-2811. FAX: 503/226-4842.

The following women were among those who received Women in Communications Inc. Clarion Awards:

Local feature story, "Iron Man," **Laura Sebræ**, producer; **Judith M. Fiterman**, producer/editor; WUSA-TV, Washington. Documentary from a network or syndicated production, "Gender: The Enduring Paradox," **Sandra Wentworth Bradley**, producer/director; WETA-TV and the Smithsonian Institution, co-producers; Wentworth Films Inc., production company; WETA-TV, Washington. Television documentary from a Local production, "Erin's Life," **Vicki Hildner**, special projects producer; KCNC-TV, Denver.

screenings

The following list includes openings, upcoming and recent screenings, and a sampling from festivals. Descriptions were derived from catalogs and promotional materials.

Dorothy Fadiman's "Untold Stories," a multifaceted look at abortion before Roe v. Wade, aired on KTEH-TV, San Jose, Calif. The documentary presents interviews not only with women who underwent illegal abortions, but with doctors, clergy and ordinary citizens who, alone or as members of underground networks, worked tirelessly and in secret to minimize casualties during that era. The broadcast included a live panel discussion with viewers invited to call in and share their opinions. Camera and editing, Daniel Meyers; assistant editor, Nila Bogue; production assistant, Beth Selzer. For more information: 415/563-9379. (Release Print)

The following works were shown on "Alive TV" last summer. "MTV: The Reagan Years" is a mini-tour through the vaults of one of America's cultural phenomena — Music Television. A journey that not only questions the stereotypes and myths attached to MTV, but also acknowledges its artistic contribution to our culture. Directed by Pam Thomas. The executive producer of the series was Alyce Dissette.

"Pull Your Head to the Moon," a film by **Ayoka Chenzira** and David Rousseve centers on text and movement by Rousseve.

"Too Darn Hot," the Cole Porter song features the musical group Erasure. Directed by **Adelle Lutz** and **Sandy McLeod**.

"Reckin' Shop: Live from Brooklyn," is an intimate portrait of the mecca of hip-hop, the original dance crew, the true rude boy underground. Directed by **Diane Martel**.

For more information: Alive TV, KTCB, 172 E. 4th St., St. Paul, MN 55101. 612/229-1356. FAX: 612/229-1283.

GREAT LAKES FILM AND VIDEO, Milwaukee
Great Lakes Film and Video recently screened a

package of films from Women in the Director's Chair, including "History and Memory" by **Rea Tajiri**, "Suzanne Suzanne" by **Camille Billops**, "Black Face...Old Van" by **Pearl Banks**, **Suzanne Zack** and **Maggie Annerino**; "Janine" by **Cheryl Dunye**; and "Remember" by **Anna J. Seeto**.

Works screened this fall by GLFV's Community Media project included: **Daresha Kyl's** "Land Where My Fathers Died," Third World Newsreel Workshop's "Homecoming" and **Camille Billops** and **James Hatch's** "Older Women and Love."

DEEP DISH, fall schedule

"Women of the First Nations" was produced by **Suzanne Henry**, **Luz Guerra** and **Claudia Sperber** for the Women's Media Project. It was transmitted Nov. 10 and 12. The program celebrates the new generation of Native-American women active in film and video who are reclaiming the image, ability and power of Native women to define themselves.

"2 Spirits: Native Lesbians and Gays" was produced by **Osa Hidalgo de la Riva** for Royal Eagle-Bear Productions in Oakland, Calif. Gay men and lesbians from the Bay Area share their experiences of overlapping gender, ethnic and cultural identities as they explore and define their visions of utopia. Transmitted Nov. 10 and 12.

"Protest + Education Can Equal Change" was produced by **Kat High** for Giveaway Songs in Topanga, Calif. It's an exploration of strategies for social change, focusing on protests demonstrations and other efforts to educate communities about the culture, problems and future of indigenous people. Transmitted Dec. 15 and 16.

For more information: Deep Dish TV Network, 339 Lafayette St., New York, NY 10011. 212/473-8933. FAX: 212/420-8223.

CHICAGO FILMMAKERS

"Gang of Souls" (1989), **Maria Beatty**, a revelatory look at three generations of America's finest alternative poets, beginning with the creative explosion set off by the original Beat poets — William Burroughs, Jack Kerouac and Allen Ginsberg. Includes Diane de Prima, Marianne Faithful,

Lydia Lunch and Anne Waldman.

"Just Words" (1991), **Louise Bourque**, simultaneously grotesque, personal and poetic, this film takes off from Samuel Beckett's "Not I" to tell the story of a woman who withdraws into the depths of a profound silence.

"Really Dead," **Sharon Sandusky**, and Dan Dinello, undercuts the horror film genre in a hilarious manner, including a nod to Bela Lugosi.

"Sustenance" (1990), **Melinda Fries**, juxtaposes a baroque almost erotic portrayal of food and decay with images of a vulnerable, injured body that refuses a comfortable or sanitized notion of eroticism.

"Union" (1991), **Carole Redmond**, is an intimate, moving reflection on kidney dialysis.

"Scenes from the Abandoned City" (1991), **Tina Wasserman**, offers an evocative "tableaux vivant."

"Upon a Time" (1991), **Deborah Statman**, is a playful fairy tale.

"The Panama Deception," **Barbara Trent**, The Empowerment Project, takes a revealing look at the 1989 U.S. invasion of Panama. The film draws parallels to the Persian Gulf War and raises issues of U.S. foreign policy. President Bush's longstanding intelligence collaboration with Noriega is well-documented in the film.

"Visible Cities" (1992), **Babette Mangolte**, is a film that follows two young women in their quest for affordable living space in Southern California. They both feel as if they are invisible citizens. "From the outside looking in they see the single family home as the locus of the exclusion of the 'Other.'" A conceptual film, using its engaging off-screen narrative to construct a complex essay about living situations, economy, ownership and division of land.

"Mirror on the Moon" (1992), **Leandro Katz**, three enigmatic stories spiral around the whereabouts of Beatrice, an elusive archaeologist, who is at the center of this decidedly experimental and mysteriously magical narrative.

"Like Water Into Sand" (1991), **Susanne Fairfax**, a

poetic evocation of a daughter's experience surrounding her mother's suicide.

"Mother Tongue" (1991), **Irina Leimbacher**, a richly textured short film that evokes the tension between a mother and daughter. "Intimate Conversation" (1990), **Lindel Gum**, is a compelling dialogue between a woman in her 50s and her 25-year-old daughter.

"Memories From the Department of Amnesia" (1989), **Janice Tanaka**, evokes the loss of a mother by visually re-creating the disempowering feelings of isolation and loss.

"One Banana, Two Bananas" (1992), **Natalie Sternberg**, the account of the filmmaker's mother's struggle with multiple sclerosis.

For more information: Chicago Filmmakers, 1229 W. Belmont, Chicago, IL 60657. 312/281-8788.

MOMA

An exhibition of works by pioneer videomaker **Joan Jonas** included "Vertical Roll" (1972), in which she toys with visual distortions by creating a drifting image. In "I Want to Live in the Country" (1976), she investigates female identity, storytelling and the use of myths for cultural perpetuation.

"Women of the Iron Frontier" (1990), **Lilias Fraser**, a film about the remote Pilbara region of western Australia, reveals the struggle of women who are trying to create new lives in the hostile environment of outback mining towns.

"Black Mother, Black Daughter" (1989), **Sylvia Hamilton** and **Claire Prieto**, is a testament to the black women of Nova Scotia which shows how they have struggled for more than 200 years to create and maintain homes and communities.

"Older Stronger Wiser" (1989), **Prieto**, focuses on five black women in Canada who speak compellingly of what life was like for them from the 1920s through the 1950s.

"The Blank Point" (1990), **Xiao-Yen Wang** (China), is a personal view of transsexualism in the U.S., virtually unknown phenomenon in the filmmaker's native country.

"Half the Kingdom" (1989), **Francine E. Zuckerman** and **Roushell N. Goldstein**, concerns seven women from Canada, the U.S. and Israel who contemplate their Jewish heritage from a feminist perspective.

"Diamond Market: The World of Iqbal Hussain" (1990), **Ariette Girardot** and **Michel Kania**, is a profile of Iqbal Hussain, a renowned painter in Pakistan, the son of a prostitute, who paints the underworld of prostitution with a poignant and realistic touch. In this film, he tells the story of a Lahore community whose women have been dancers and prostitutes for generations.

"The Salt Mines" (1990), **Susana Aiken** and **Carlos Aparicio**, profiles a group of homeless people, mostly Latino transvestites, who live in an isolated area along New York's Hudson River amid out-of-service sanitation trucks. The video presents their stories of survival and hope with humor and compassion.

"Lodz Ghetto" (1989), **Kathryn Taverna** and **Alan Adelson**, chronicles the wartime history of the Lodz Ghetto in Poland, where 200,000 Jews labored for the Nazis before being transported to death camps. The film is comprised of photographs and film clips taken by people in the ghetto. The script comes from writings by the ghetto's inhabitants.

"Eritrea" (1990), **Susan Kalish**, **Yasha Aginsky** and **John Knoop**, documents the 30-year struggle of the Eritrean people of northern Ethiopia, who have been in a bitter war with occupying forces of the Ethiopian government. The Eritreans now face independence and the task of rebuilding their destroyed nation.

"Funny Ladies: A Portrait of Women Cartoonists" (1991), **Pamela Beere Briggs**, features four of America's most popular women cartoonists: Dale Messick, creator of "Brenda Starr"; Cathy Guisewite, who originated the contemporary comic strip "Cathy"; Nicole Hollander, whose "Sylvia" is the only daily comic strip in self-syndication; and Lynda Barry, the creator of the weekly strip "Ernie Pook's Comeek."

"Hulls & Hulks in the Tide of Time: A Portrait of

John A. Noble" (1990), **Lori J. Horsley**, explores the age of sailing as depicted in the lithographs of John A. Noble.

"Trees Cry for Rain: A Sephardic Journey" (1989), **Bonnie Burt**, depicts the life of Rachel Amado Bortnick, a Sephardic Jew and one of the last generation of native speakers of Ladino or Judeo-Spanish.

"Dying to Please: The Dolphin Dilemma" (1989), **Julie Sperling** and **Douglas Freilich**, investigates the human/dolphin swim programs in the Florida Keys as well as the appropriate use of marine mammals in captivity. The filmmakers question where education ends and exploitation begins.

"Chemical Valley" (1991), **Mimi Pickering** and **Anne Johnson**, documents the efforts of the citizens of Institute, West Virginia, the site of one of the largest chemical manufacturing plants in the U.S., to make the industry socially accountable.

MOMA's Cineprobe, an ongoing forum in which independent and avant-garde filmmakers present and discuss their work, recently included: **Nina Menkes**' "Queen of Diamonds" (1990); **Barbara Hammer**'s "Vital Signs" (1991); **Emily Breer**'s "Dog, Pope, and Joe" (1991), "Brute Charm" (1989), "Spiral" (1987) and "Fluke" (1987); **Rose Lowder**'s "Couleurs Mecaniques" (1979), "Les Tournesois" (1982) and "Quiproquo" (1992); **Linda Tadic**'s "Une visite a Leon Trotsky, par Andre Breton" (1984); and **Beth B's** "Letters to Dad" (1979, co-directed by Scott B), "Belladonna" (1989, co-directed by **Ida Applebroog**), "Thanatopsis" (1991) and "Stigmata" (1991).

MOMA's Video Viewpoints included: **Lynn Hershman**'s "Seeing is Believing"; **Brenda Miller**'s "State of the Art: Art of the State," the first segment of the Deep Dish series on censorship; and **Sadie Benning**'s "A Place Called Lovely," about a woman's coming of age in contemporary America in an environment particularly hostile towards women.

Yvonne Rainer's "Privilege" was added to MOMA's film archives recently and included in a

screening of recent acquisitions.

Maria Navaro's short work "An Island Surrounded by Water" (1985), was included in a program of short works from Latin America along with Estela Bravo's "Missing Children" (1985) and "Holy Father and Gloria" (1987).

For more information about these films or series: MOMA, 11 W. 53 St., New York, NY 10019-5498. 212/708-9752.

WALKER CENTER FOR THE ARTS

Films by Pratibha Parmar: "A Place of Rage" (1991), is a portrait of black feminism featuring Angela Davis, June Jordan and Alice Walker discussing their roles in the civil rights, black power and women's liberation movements; "Khush" (1991), a documentary about being both homosexual and a person of color; and "The Juniper Tree" (1991), Nietzsche Keene, a retelling of a Brothers Grimm fairy tale set in the Middle Ages about two women who must flee their home after their mother is burned as a witch.

"My American Grandson" (1991), by Ann Hui, one of the original Hong Kong New Wave filmmakers, is bittersweet drama about the love-hate relationship between a retired man in Shanghai and his 12-year-old grandson from the U.S.

"Canto a la Vida" (1990), Lucia Salinas Briones, a powerful exploration of life in exile, presents the moving testimonies of seven Chilean women looking anew at standard notions of home, work and daily life. It is an unforgettable picture of the experiences of loss, perseverance and triumph.

"Hidden Faces" (1990), Safaa Fathay, Claire Hunt and Kim Longinotto, follows a young woman living in Paris on a journey to her Egyptian homeland, revealing complex frictions between modernity and tradition. The film provides a vivid view of women in a Muslim society.

For more information: Walker Art Center, Vineland Place, Minneapolis, MN 55403. 612/375-7600. FAX: 612/375-7618.

NATIVE AMERICAN FILM AND VIDEO FESTIVAL, Nov. 21, Chicago

"And a Women Wove it in a Basket," Bushra Azzouz and Marlene Farnum, is an oral history of Klickitat Indian basketweaver Nettie Jackson Kuneki and an exploration of Klickitat river culture.

"The Learning Path," Loretta Todd, shows how

Also by Osawa is "In the Heart of Big Mountain, an intimate family portrait of the traumatic consequences of forced relocation.

"Double Visions,"

Jean LaMarr, documents American Indians as they talk about the colonization and oppression of the Native people, expressing their response to the myth of Christopher Columbus' discovery.

CONGRATULATIONS to the following women who received awards in the National Black Programming Consortium Prized Pieces Competition:

Pratibha Parmar (London, England), "A Place of Rage," best historical documentary.

Portia Cobb (Oakland, Calif.), "No Justice, No Peace," best public affairs.

Sonya Lynn (Brooklyn, NY), "Blues Story," best student.

Maureen Blackwood (London, England), "A Family Called Abrew," historical documentary, runner-up.

Yvonne Smith (New York, NY), "Ray Charles: Genius of Soul," cultural affairs documentary, runner-up.

June Cross & David Fanning (Boston, Mass.), "A Kid Killa" (Frontline), public affairs documentary, runner-up.

Doreen, Mitchell (Washington, D.C.), "Their Eyes Were Watching God," student, runner-up

Cauleen Smith (San Francisco, Calif.), "Chronicles of a Lying Spirit," shorts, special merit.

Dawn Suggs (New York, NY), "I Never Danced the Way Girls Were Supposed to Dance," drama runner-up.

three Native-American educators use their experiences at boarding school to illustrate the importance of preserving their language and heritage.

"Sacred Buffalo People," Deb Wallwork, is a documentary using artwork, antiques and animation to tell the story of the relationship between Indian people and the sacred Buffalo.

"The Crow-Mapuche Connection," Susan Stuart, profiles a Crow artist who shows the connection between the Crow people of Montana and the Namancura/Mapuche of Argentina through art performance and paintings.

"Everything Has a Spirit," Ava Hamilton, examines how the freedom of religion clause in the Bill of Rights doesn't protect Native religions.

"The Eighth Fire," Sandra J. Osawa, records an Indian prophecy in which the light-skinned race is given a choice to light the eighth and final fire — an eternal fire of peace — or total destruction.

"Not Vanishing, Mary Moran, is footage with the poetry of Chrystos, a Menominee activist and artist.

For more information: 312/784-0808, 312/989-6206, 312/281-4988.

JEWISH FILM FESTIVAL, July 23-30, San Francisco

"Back to the Promised Land" (1991), Madeleine All, is a documentary that follows the meeting and subsequent transformation of two completely different worlds. The filmmaker follows 11 African-American teenagers who are taken by their Jewish high school teacher to live and work for 10 weeks on a kibbutz in Israel.

"Freud Leaving Home" (1991), Susanne Bier, presents a family reunion in which everyone experiences love, loss and reconciliation.

"Loving the Dead" (1991), Mira Hamermesh, portrays the filmmaker who returns to Poland to search for her mother's grave.

"Souvenir" (1991), Judy Kriger, tells of a woman's journey from Eastern Europe to North America in dreamlike animation.

"The Mountain" (1989), Hanna Elias, depicts a young Palestinian woman who takes control of her life by choosing to marry a man she is in love with, defying her family, religious authority and communal tradition.

"I Miss the Sun" (1983), Mary Halawani, is an intimate look at the life of Rosette Hakim, the Egyptian born grandmother of the filmmaker.

For more information: Jewish Film Festival, 2600 10th St., Berkeley, CA 94710.

NATIONAL BLACK ARTS FESTIVAL, July 31-Aug. 9, Atlanta

"The Gifted" (1992), first-time filmmaker Audrey King Lewis, is a rare black science fiction film, combining references to African metaphysical traditions with familiar conventions of movies about ghosts and/or aliens as practiced since the '50s. She creates thrills in this battle between good and evil.

"Daughters of the Dust" (1991), Julie Dash, an impressionistic look at the Peasant family, Gullah people of the Sea Islands off the coast of Georgia and South Carolina, as they celebrate and mourn the passing of old ways.

"Kiss Grandmama Goodbye" (1992), Debra J. Robinson, deals movingly with a child's relationship with her grandmother and her grief when the grandmother dies.

"Twice as Nice" (1989), Jesse Maple, focuses on the pressures brought to bear on two girls by their friends, boyfriends, parents, teachers and coach as they make life choices. The two girls are twins and basketball stars. The film is recommended for high school age and above.

"Zajota and the Boogie Spirit" (1990), Ayoka Chenzira, is a vibrant animated film that traces the history of African-Americans from their origins in Africa to the present, always under the eye of the goddess Zajota. From the joyful ceremonies of the original villages to the colorful spectacle of today's rappers on urban sidewalks,

Zajota keeps the Boogie Spirit in our souls.

For more information: Atlanta Third World Film Festival, Bureau of Cultural Affairs, 236 Forsyth Street, Suite 402, Atlanta, GA 30303.

GREAT PLAINS FILM FESTIVAL, July 23-Aug.2, Lincoln

"Gas Food Lodging," **Allison Anders**, is the story of a family of three women and the men whose lives they shake up.

"American Dream," **Barbara Kopple**, is a documentary about the Austin, Minn., meatpackers strike against the Hormel Company.

"Battle for the Great Plains," **Judith Dawn Hallet**, reveals the dramatic transformation of the Great Plains, a land that was conquered, tamed and plowed under. The film tells the story through the eyes of ranchers, farmers and native Americans.

"Robert Henri and the Art Spirit," **Lori Maas Vidlak** and John Spence, is an educational film about the painter, teacher and crusader, Robert Henri.

"How Do You Get to Carnegie Hall," **Sandy Northrop**, traces Arkansas pianist Jimmy McKissic's journey through piano bars and across continents onto the stage of Carnegie Hall to make his classical piano debut.

"The Journey of the Chandler/Pohrt Collection," **Sue Marx**, is the story of 82-year-old Richard Pohrt, a Flint, Mich., collector, and his 60-year friendship with the Gros Ventre Indians of northern Montana, from whom he collected stories and objects.

"Ghost Dance," **Christine Craton** and Tim Schwab, commemorates the 100th anniversary of the Wounded Knee Massacre through art, poetry and the haunting beauty of the Dakota landscape.

"The Eighth Fire," **Sandy Osawa**, explores the many ways the sacred traditions of Native Americans have been destroyed through years of colonization and oppression.

For more information: Mary Riepma Ross Film Theater, Sheldon Memorial Art Gallery, Lincoln, NE 68588-0302. 402/472-5353.

HUMAN RIGHTS WATCH FESTIVAL, May 8-17, New York

The Human Rights Watch Festival is a forum for the exhibition of films and videos that incorporate human rights themes. It is intended to promote expanded public awareness of human rights issues and to encourage filmmakers around the world to address such themes in their work. Several films shown this year pertained to Haiti.

Patricia Benoit's work-in-progress, "Fall Down/Get Up," captures the feeling of hope that filled the streets of Haiti following the ouster of Jean Claude Duvalier. The film follows the events immediately surrounding the two freely held elections in 1987 and 1990, one which ended in tragedy, the other in success.

"Haiti: Killing the Dream," **Babeth, Katherine Kean, Rudi Stern** and Hart Perry, follows the recent events which reversed the tide of democracy in Haiti. The film traces the country's 500-year history from the days of French colonialism, slavery and U.S. military intervention to the tumultuous present.

Harriet Hirshorn's "The Disappearance of Tisoeur" uses the disappearance of a woman in 1984 as a point of departure to explore political change and the conditions of life in post-Duvalier Haiti.

Other films shown at the festival include: **Cassandra Parker, Nodi Murphy and Denise Ackermann's** documentary, "Black Sash," which follows the history of six courageous women who in 1955 joined together out of their communal outrage caused by the South African government's attempts to defy the constitution and deprive black people of the right to vote. The protest group they formed became known as the Black Sash. **Barbara Kopple** and Danny Schechter's "Beyond JFK: The Question of Conspiracy," examines the conspiracy debate surrounding JFK's assassination, and includes interviews with Oliver Stone. **Rea Tajiri's** "History and Memory" juxtaposes Hollywood's images of Japanese Americans and World War II propaganda with those from the filmmaker's own ex-

periences of internment and displacement.

For more information: The Human Rights Watch, 485 Fifth Avenue, New York, NY 10017-6104. 212/972-8400.

NEW ENGLAND FILM & VIDEO FESTIVAL, May 21-23, Boston

"Shayna Maidels: Orthodox Jewish Teenage Girls" (24 min.), **Lisa M. Kors**, looks at a twist of typical adolescent rebellion as three teenage girls adopt the strict laws of Orthodox Judaism even though their parents are not religious. (Co-winner Best of Festival Award)

"light years through the heart" (6 min.), **Catherine Tse**, two young lovers explore each other in the midst of difficult choices. (Judge's Special Merit) "The Desert Bush" (30 min.), **Sherry Millner** and Ernest Larsen, a correspondent unmasks the heroic adventure story of the U.S. intervention in the Gulf as a monstrously comic misadventure in this satire on Bush's vision of the New World Order. (Outstanding Independent Video Award)

"Lessons" (4 min.), **Bettina Fabos**, a subtle portrait of pain and confusion that arises when a bond of trust is broken. (Outstanding Student Video Award)

"Living With Tourette Syndrome" (16 min.), **Laurel Chiten**, sheds light on Tourette Syndrome, the "cursing disease" that causes bizarre, involuntary movements and obscene vocalizations. (Judge's Special Merit)

"Ape" (5 min.), **Julie Zammarchi**, a surrealistic tale of a married couple caught up in a perverse and barbaric nightly ritual which symbolizes their destructive relationship and the sometimes brutal nature of daily survival. (Judge's Special Merit)

Special screenings: **Martha Coolidge's** films "Rambling Rose," "Valley Girl," "Not a Pretty Picture," and "David: Off and On."

For more information: Arts Extension Service, Division of Continuing Education, 604 Goodell Building, University of Massachusetts, Amherst, MA 01003.

in distribution

"Among Good Christian People," by Jacqueline Woodson and Catherine Saalfeld, explores the story of a black lesbian raised as a Jehovah's Witness. For more information: Third World Newsreel, 335 W. 38th St., 5th Floor, New York, NY 10018. 212/947-9277.

"As I Remember It: A Portrait of Dorothy West," by Salem Mekuria, captures an intimate portrait of African-American writer Dorothy West as she explores the forgotten role of women in the Harlem Renaissance. Archival footage and photographs, interviews and excerpts from her autobiographical novel, "The Living is Easy," compliment West's fascinating story. For more information: Women Make Movies, 225 Lafayette St., Suite 206, New York, NY 10012. 212/925-0606.

"The Clean Up," by Jane Weinstock, is a strange tale of love gone bad between an architect and a plastic surgeon, two people so enthralled with their obsession for detail and perfection, that expectations hinge upon the dark side of life. For more information: Jane Weinstock, 42 West 17 St., 8A, New York, NY 10011. 212/620-0158.

"Gay Youth," by Pam Walton, an educational video designed to break the silence about adolescent homosexuality, concentrates on issues such as suicide, drug and alcohol abuse, isolation, homelessness, physical and verbal abuse as related to gay and lesbian youths. For more information: Pam Walton Box 391025, Mountain View, CA 94039. 415/960-3414.

"History and Memory," by Rea Tajiri, is an exploration of personal and cultural memory, juxtaposing Hollywood images of Japanese-Americans and World War II propaganda with stories from Tajiri's family. For more information: Video Data Bank, School of the Art Institute Chicago, 37 South Wabash Ave., Chicago, IL 60603. 312/899-5172. FAX: 312/263-0141.

"Home Is Struggle," by Marta Bautis, combines documentary and dramatic sequences to explore the lives of four women who have come to the U.S. from different Latin American countries, yet share similar stories about their pasts and experiences as immigrants. For more information: Marta Bautis, 505 E. 6th St. #3, New York, NY 10009. 212/673-8065.

"Honored by the Moon," by Mona Smith, takes a look at the unique perspective presented by Native American lesbians and gay men as they speak of their historical and spiritual role within their cultures and communities. For more information: Women Make Movies.

"Nachlass," by Robin Curtis, is a complex, disquieting remembrance of the director's grandmother, who was born a world away in the Ukraine, and with whom communication was never simple. According to the distributors, the film is "shot in a series of rich, oddly disturbing images," set against an unsentimental voiceover and explores the contours of a difficult relationship. For more information: Canadian Filmmakers Distribution Center, 67A Portland St., Toronto, Ontario M5V 2M9. 416/593-1808. FAX: 416/593-8661.

"Not Vanishing," by Mary Moran, juxtaposes the making of fry bread with a poem by Chrystos to explore the impact of misperceptions and stereotypes of Native Americans. For more information: Mary Moran, PO Box 3012, Madison, WI 53704. 608/244-2793.

"The Panama Deception," by Barbara Trent and the Empowerment Project, exposes the untold story of the 1989 U.S. invasion of Panama and its cover-up by the Bush administration. It also examines the way the media was controlled during the invasion. Interviews and footage help to visually explore an amazing tale of betrayal and deception. For more information: Empowerment Project, 1653 18th St., Suite #3, Santa Monica, CA. 90404, 310/828-8807. FAX: 310/453-4347.

"Paulette," by Claudia Looze and Anthony Wood, tells the dramatic story of the disappearance of

i n p r o g r e s s

"Martha & Ethel," a portrait of two nannies, Martha Kniefel and Ethel Edwards, and a study of their relationships with the families who employed them, is scheduled for theatrical release next spring.

The Canobie Film production is in a hiatus while the filmmakers raise more money for the project.

The all-woman production team includes director/producer **Jyll Johnstone**, co-producer **Barbara Ettinger**, editor **Toby Shimin** and associate film editor **Alysha Cohen**.

Johnstone started Canobie Films two years ago to create a non-profit organization dedicated to the production of films that address contemporary social issues. Since 1985, she has worked as a freelance photographer in New York City.

Ettinger also is a photographer. She worked on "Through the Lens Darkly," an Emmy-award winning film about photographer Eugene Smith. She co-produced "Between Two Worlds," a 10-minute video for the Native American Preparatory School in Las Cruces, New Mexico.

Through the use of interviews, photographs, home movies, television and archival footage, the film examines the vaguely defined roles of the mother and of the nanny in two families. Kniefel worked for Johnstone's family, Edwards for Ettinger's.

For more information: Canobie Films, 726 Woods Rd., Germantown, New York, NY 12526. 518/537-4864. Gretchen McGowan, 176 W. 82nd St., No. 3, New York, NY 10024. 212/724-7056. FAX: 212/724-7060.

a mentally disabled girl which turns a northern Wisconsin campground into turmoil, causing vacationing campers to band together in a desperate search. Set in 1966, the story is told from the perspective of a six-year-old boy as he witnesses extensive search attempts and anxious, worried parents. For more information: Claudia Looze & Anthony Wood, 2761 S. Quincy Ave. Milwaukee, WI 53207-2141. 414/483-5563.

"Selling Weapons," produced by Marguerite Arnold, explores the way military contractors sell their wares using advertising techniques. For more information: America's Defense Monitor, 1500 Massachusetts Ave., NW, Washington, DC 20005. 202/862-0700. FAX: 202/862-0708.

"Sex and the Sandinistas," by Lucinda Broadbent, emphasizes the exploration of lesbian and gay life in Managua. Topics presented in this piece include: drag balls, cruising the Cathedral ruins, lesbian poetry, butch/femme roles, and discovering love in uniform. Portraying the extraordinary experience of coming out in the whirlwind of the revolution. The piece also discusses homosexuality in

indigenous mythology as well as the gay community's innovative AIDS education campaign. For more information: Women Make Movies.

"Tapestry II," produced by the Organization of Asian Women, presents a history of immigration of Asian women to the U.S. "Tapestry II" outlines the many contributions and sacrifices of Japanese, Chinese, Korean and Filipino women in American History. For more information: Third World Newsreel.

"Ten Dollars or Nothing!," by Sara Diamond and the Women's Labor History Project, tells the story of Josephine Charlie, a Native Indian cannery worker and organizer during the Depression in British Columbia. Examines labor and women's organizations during the era. For more information: Video Data Bank.

"Vibrant Voices: People of Color Speak Out (Part 1)," by co-ordinating producers Eloise DeLeon and Stephanie Heyl, is a compilation of videos by and about people of color, exploring issues of censorship, language, culture and identity. For more information: Video Data Bank.

"Wheeling Free," by Kim Batterham, follows Australian Jeff Heath as he journeys through Central America. The piece focuses on the challenges he encounters travelling in a wheelchair, and his meetings with disabled activists, including a group of Nicaraguans who stormed the government-run television station in 1990.

For more information: Filmmakers Library, 124 E. 40th St. New York, NY 10016. 212/808-4980.

"Wind Grass Song: The Voice of our Grandmothers," by Jana Birchum and Tori Breitling, includes interviews with Oklahoma women aged 85 to 101 years who talk about their experiences in the early days of plains settlement and the marks left on their lives by the open prairie. Interviews include African-American, Native-American and white women. For more information: Drift Distribution, 219 E. 2nd St., 5E, New York, NY 10009. 212/254-4118. FAX: 212/254-3154.

"Woman Transcending Video," by Lin Landers, is a performance art video representing the process of breaking through denial patterns of being a female victim. For more information: Lin Landers 2635 W. Maplewood Ave., Apt. #20, Bellingham, WA 98225. 206/733-6379.

Third World Newsreel announced the following package of works by Julie Dash: **"Praise House,"** is a vividly textured, highly visual portrait of a young African-American woman who wants to become an artist. Dance, chants, and field hollers, featuring the troupe Urban Bush Women, form an imaginative cinematic style. **"Illusions,"** tells the story of a Hollywood movie executive who passes for white until a young African-American employee, whose singing voice is used to cover that of a white actress, sees through her deception. **"Four Women,"** is an imaginatively choreographed dance interpretation of the ballad by Nina Simone on common stereotypes of black women. A new release is **"The Cinematic Jazz of Julie Dash,"** an in-depth interview with filmmaker Julie Dash. For more information: Third World Newsreel.

deadlines

Black International Cinema. Deadline: Dec. 31. Presents works on artistic, cultural or political concerns of African people. Films and videos selected for the festival will be screened in South Bend and Berlin. Formats: NTSC, PAL and SECAM videos and 16mm and 35mm. U-matic or VHS copies must accompany all entries. Categories: documentary, narrative, animation and experimental. Festival will be March 17-21 in South Bend, Ind., and in mid-May in Berlin, Germany. For more information: Black International Cinema, c/o Maverick Theatre & Film Company Inc., 73-11 Utopia Parkway, Freshmeadows, NY 11366. 718/591-1646.

Human Rights Watch Film Festival. Deadline: Dec. 31. Seeks fiction, documentary, animated films and videos, and works-in-progress that address human rights issues. The festival will be in May. Formats: 35mm, 16mm, 3/4". Preview on cassette accepted. For more information: Human Rights Watch Film Festival, 485 5th Ave., New York, NY 10017-6104. 212/972-8400. FAX: 212/972-0905.

Cleveland International Film Festival. Deadline: Dec. 31. Independent features and short works. Seeks 16mm and 35mm films of any length or genre made after Jan. 1, 1991. Festival dates, April 15-25. For more information: Trisha Kusner, Cleveland International Film Festival, 6200 S.O.M. Center Rd., #C20, Cleveland, OH 44139. 216/348-0270. FAX: 215/349-0210.

The W.O.W. (Women One World) Cafe Women's Film and Video Festival. Deadline: Dec. 31. Seeks works by women in any genre. Festival dates, April 28-29. Formats: 16mm film and 3/4" video. For more information: Harriet. 212/674-4736.

ASIFA-East Animation Awards. Deadline: January. Sponsored by the New York chapter of the International Society of Animators. 16mm animated films and 3/4" videos accepted. Must have been produced within the last three years. Categories:

direction, animation, design, concept, soundtrack and student. For more information: ASIFA-East Awards Committee, 470 W. 24th St., #15A, New York, NY 10011. 212/258-7727.

Underwater Film & Video Competition. Deadline: January. A major exhibit at the Oakland Museum on the underwater vision of Al Giddings will showcase worldwide documentaries from and about the ocean environment. Works under 60 minutes long will be considered. No specific formats requested. Preview copies should be on VHS (NTSC). For more information: Linnea Wicklund, The Oakland Museum, 100 Oak St., Oakland, CA 94607. 510/238-6641.

City Lore Festival of American Film and Video. Deadline: Jan. 1. Invites documentaries which "present alternate visions of the U.S., expressions of community, tradition and identity." Program theme: "Passageways: A Film/Video Journey Through the Life Cycle." Also seeks genre-bending works exploring new methods of storytelling. Formats: 16mm and 3/4" video. Previews on 1/2" OK. The festival will be in March. For more information: City Lore Festival of Film and Video, 72 E. First St., New York, NY 10003. 212/529-1955.

ARCO — Week of Experimental Cinema. Deadline: Jan. 2. Seeks 35mm and 16mm films for competitive exhibition. Entries must have been produced in the last five years. Films already shown commercially not admitted. The competition will be Feb. 2. For more information: ARCO, Feria Internacional, Parque Ferial Juan Carlos I, 28067 Madrid, Spain or Apdo. de correos (PO Box) 67.067, 28080 Madrid, Spain. 34-1/7225000. FAX: 34-1/7225798.

EarthPeace International Film Festival. Deadline: Jan. 8. Seeks documentary, animation, short or feature length film or video that represents issues of war and peace, justice and human rights, or the environment. Films and videos which have received network television or cable or theatrical distribution prior to the festival are not eligible. The festival will be April 14-18. For more information:

Vermont World Peace Film Foundation, PO Box 531, Burlington, VT 05402-0531. 802/660-2600. FAX: 802/658-3311.

Athens International Film Festival. Deadline: Jan. 15 (films), Feb. 8 (videos). Seeks films and videos completed between January 1990 and December 1992. Formats: 16mm, 35mm, VHS and 3/4". Categories: narrative, documentary, experimental and animation. Festival dates, April 30-May 6. For more information: Ruth Bradley, The Athens Center for Film and Video, Box 388, Athens, OH 45701. 614.593-1330.

Birmingham International Educational Film Festival. Deadline: Jan. 15. Seeks films and tapes in the following categories: business and commerce, cultural and ethnic studies, early childhood education, intermediate education, environmental issues, fine and performing arts, geography and history, guidance and counseling, health education and physical education, student productions, language and communication arts, literature, math and science technology, political science, social issues, teacher and career education. Formats: 16mm or 1/2" VHS. For more information: BRIEF, PO Box 2641, Birmingham, AL 35291-0665. 205/250-2711. FAX: 205/933-9080.

NPR. Deadline: Jan. 15 and April 15 (Diversity Initiative). Seeks applicants for radio journalism training. Beginning and mid-level reporters are invited to participate in NPR's ongoing CPB-funded National News Initiative training project. Two trainer/editors on the national desk will work with participants on submissions for na-

tional broadcast. A separate Diversity Initiative for minority reporters and producers offers 10 months of training at NPR headquarters and in trainees' hometowns. For more information: 202/822-2742.

Montage 93: International Festival of the Image. Deadline: Jan. 15. Celebrates the fusion of arts and technology in contemporary image-making. Seeks work in stereoscopic three-dimensional graphic of electronic media. Formats: 3-dimensional films and videos, computer generated 3-dimensional realities, 3-dimensional animation and experimental stereoscopic media. Entries should be submitted on 1/2" VHS videotape or CD-ROM for preview purposes. The festival will be July 11 to Aug. 7. For more information: Perspectives, c/o Lance Speer, 60 Shepard St., Rochester, NY 14620. 716/442-9843.

United States Super-8 Film/Video Festival. Deadline: Jan. 18. Seeks all genres on Super-8 film or 8mm video. The festival will be Feb. 12. For more information: 1993 US Super-8 Film/Video Festival, Rutgers Film Co-op, Program in Cinema Studies, Rutgers University, 43 Mine St., New Brunswick, NJ 08903. 908/932-8482 or 908/249-9623.

The Independents/American Community Service Network. Deadline: 5 p.m. Jan. 25. Seeking works for a new series open to all genre to be shown in a 30-minute program of independent works. For more information: Judy Ballangee, ASCN Productions, Suite 750,

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PBS/CPB Call for Proposals. Deadline: Jan. 29. Invites proposals for series (no fewer than 10 episodes, no more than 52) suitable for primetime scheduling on public television at 8 p.m. E.T. weekdays. Independent producers, production companies, and public television stations are welcome to apply. To be eligible producers must have previously produced programming that has been scheduled nationally in primetime. For more information: Pat Hunter, PBS, 1320 Braddock Place, Alexandria, VA 22314-1698.

Los Angeles Asian Pacific Film & Video Festival.

Deadline: Jan. 31. Seeks film and video productions for its spring 1993 event, sponsored by Visual Communications and the UCLA Film and Television Archive. Categories: short and feature lengths in dramatics/narratives, documentaries, experimental works and animation/graphics films, and 1-channel video works in all genres. Super 8mm, 16mm, and 35mm films, and NTSC by Asians and Pacific Americans with themes involving but not limited to Asian Pacific American culture, history and experiences. For more information: Visual Communications, 263 S. Los Angeles St., Room 307, Los Angeles, CA 90012. 213/680-4463. FAX: 213/687-4848.

Hiroshima International Amateur Film and Video Festival. Deadline: Jan. 31. Accepts works by amateurs only. Content must reflect a reverence for life and promotion of peace. No regulations regarding style or genre. Formats: 16mm, 8mm, 3/4" U-Matic, NTSC, PAL, SECAM, 1/2" VHS, or Betamax. Length: 30 minutes maximum. For more information: Hiroshima International Amateur Film and Video Festival Working Committee, c/o Chugoku Broadcasting Co., 21-3 Motomachi, Naka-Ku, Hiroshima, 730 Japan. 082/2221133. FAX: 082/2221319.

CINE Golden Eagle Competition. Deadline: Feb. 1. Seeks outstanding non-theatrical films and videos of the year. The CINE award honors the best professional and amateur documentary, short subject, business, health, animated and educational

films/videos. The Golden Eagle award is also recognized by the Academy Awards as a qualification for entry. For more information: CINE, 1001 Connecticut Ave. NW, Suite 1016, Washington, DC 20036. 202/785-1136. FAX: 202/785-4114.

Video Shorts. Deadline: Feb. 1. Non-commercial videos, six minutes or less. Formats: 3/4", 3/4" SP, S-VHS, VHS, 8mm, Hi8. Special category: computer animation. Some works will be chosen for the Best of Video Shorts collection. For more information: Video Shorts, PO Box 20369, Seattle, WA 98102. 206/325-8449.

Retirement Research Foundation National Media Awards. Deadline: Feb. 2.

Seeks media on issues related to aging. Categories: independent films and videos; television and theatrical film fiction; television non-fiction; training films and videotapes. For more information: Ray Bradford, RRF National Media Awards, Center for New Television, 1440 N. Dayton, Chicago, IL 60622. 312/951-6868.

Humboldt International Film Festival. Deadline:

Feb. 13 (video previews), March 18 (prints). Seeks works by independents and students. Founded by the Humboldt State University film students. Formats: Super-8, 16mm and 35mm. No films originating from work done on video will be accepted. All work must have been done in the past three years. For more information: Humboldt International Film Festival, Theatre Arts Department, Humboldt State University, Arcata CA 95521. 707/826-4113.

Ann Arbor Film Festival. Deadline: Feb. 15. Seeks 16mm, no video accepted for prescreening. All categories and genres independent filmmaking are eligible: documentary, animation, experimental, narrative. For more information: Ann Arbor Film Festival, PO Box 8232, Ann Arbor, MI 48107. 313/995-5356.

Big Muddy Film Festival. Deadline: Feb. 15. Seeks works which celebrate video film/video as an art form and expand the possibilities of the media. Formats: 16mm, 1/2" VHS, and 3/4". Works must have been completed after Dec. 1990 and not entered in previous Big Muddy competitions. The festival will be March 1-7. For more informa-

tion: Big Muddy Film Festival, Dept. of Cinema and Photography, Southern Illinois University, Carbondale, IL 62901. 618/453-2656.

Video Refuses. Deadline: Feb. 15. Seeks all formats including video performance and video installation. Will be shown in San Francisco area in April. For more information: Video Refuses, 1083 Pine St., San Francisco, CA 94109. 415/567-7313.

International Wildlife Film Festival. Deadline: Feb.

19. Seeks films and tapes related to wildlife. Categories: TV documentary, TV documentary series, children's programs, independent production, TV news, music video, wildlife art, experimental programs, indigenous peoples programs, students, amateurs. Formats: 16mm film and VHS or 3/4" videos. Must have been produced, released or completed in 1992. Festival dates, March 30-April 3. For more information: International Wildlife Film Festival, 280 E. Front St., Missoula, MT 59802. 406/728-9380. FAX: 406/543-6232.

San Francisco International Lesbian and Gay Film Festival. Deadline: March 1.

Seeks films and videos by and about lesbians and gay men, especially encourages work by people of color. Formats: 16mm and 35mm film and 3/4" video. Entries must be on 1/2" VHS or 3/4" video for previewing. Festival dates, June 18-27. For more information: Frameline, PO Box 14792, San Francisco, CA 94114. 415/861-5245. FAX: 415/861-1404.

WorldFest Houston. Deadline: March 1. Seeks feature films, documentary, television production, experimental and independent films & videos, short subjects, TV commercials and PSAs, music videos, screenplays, student productions and new media. WorldFest includes a film & video market with buyers and distributors in attendance. The festival will be April 16-25. For more information: J. Hunter Todd, PO Box 56566, Houston, TX 77256-6566. 800/524-1438. FAX: 713/965-9960.

festivals

New York Festivals.

January, New York. Features professional television, film, video, interactive multimedia and audio/visual and multimedia presentations. Categories: TV programs and non-broadcast. For more information: International Film and Television Festival of New York, 655 Avenue of the Americas, 2nd Floor, New York, NY 10010. 914/238-4481.

Sundance Film Festival. Jan. 21-31, Park City,

Utah. The Sundance Institute presents its 15th annual festival, featuring the independent film competition for the best new dramatic and documentary films of the year. The 1993 program will include major premieres, seminars, international screenings, and special events. For more information: Sundance Film Festival, PO Box 16450, Salt Lake City, UT 84116. 801/322-1700.

Clermont-Ferrand International Short Film Festival. Jan. 29-Feb. 6,

Clermont-Ferrand, France. Fiction, animation, documentary, school films, and experimental pieces will be showcased, along with a retrospective of the last 5 years of festival works. Last year films from over 45 countries were represented in the international competition, with more than 200 works. For more information: Kathryn Bowser, FIVF, 625 Broadway, New York, NY 10012. 212/473-3400.

Miami Film Festival.

Feb. 5-14. For more information: Miami Film Festival, 444 Brickell Ave. #229, Miami, FL 33131. 305/377-FILM.

Berlin International Film Festival. Feb. 14-26. In-

ternational film competition for feature-length and short films. Includes a children's film festival, film market and Forum of Young Cinema. For more information: (U.S. representative) Gordon Hitchens, 214 W. 85th St., Apt. 3W, New York, NY 10024. 212/362-0254. Filmfestspiele Berlin, Budapest Strasse 50, D-1000 Berlin 30, Germany. 030/254890. FAX: 030/25489-249.

VITAS Film Festival of Contemporary Folklife and Popular Culture. Feb. 20, Los Angeles. Includes films and videos dealing with aspects of contemporary folk culture. For more information: Folklore and Mythology Center, 1037 GSM-Library Wing, UCLA, Los Angeles, CA 90024. 310/825-4242.

Aspen Shortsfest. Feb. 25-27. For more information: Aspen Shortsfest, PO Box 8910, Aspen, CO 81612. 303/925-6882.

Women in the Director's Chair Film and Video Festival. March, Chicago. Coincides with International Women's Day. Includes narrative, experimental, documentary, animation and computer graphics. For more information: WIDC, 3435 N. Sheffield Ave., Suite 202, Chicago, IL 60657. 312/281-4988.

Sante Fe Film Expo. March. Features films and videos. For more information: Linda Klosky or Lisa Lyon, Film Expo, The Center for Contemporary Arts, PO Box 148, Santa Fe, NM 87504. 505/982-1338.

International Women's Day Video Festival. March 7. Shows works by women, exploring the theme, "The 1990s: How We See It." For more information: International Women's Day Festival, PO Box 391438, Cambridge, MA 02239. 617/628-8826.

Cinema du Reel. March 12-24, Paris. Features and ethnographic documentaries. For more information: Suzette Glendale, Cinema du Reel, BPI Pompidou, 19 Rue Beaubourg, 75197 Paris, Cedex 04, France. 44/78-44-30.

Baltimore Independent Film & Videomakers Competition. April. Celebrates outstanding work in film and video at the Baltimore Museum of Art. For more information: Baltimore Film Forum, The Baltimore Museum of Art, 10 Art Museum Dr., Baltimore, MD 21218. 410/889-1993.

San Francisco Film Festival/Golden Gate Awards. April 29-May 13. Films and videos. Categories: film/video — short narrative, artist profile, art work, animation, history, current events, sociology, environment; TV — feature, comedy, drama, the arts/variety,

DEEP DISH TV is seeking participants for its spring series on health care.

Suggested program topics include national health care, comparative systems, the insurance industry, women's health and reproductive freedom, the AIDS crisis, holistic alternatives, environmental health, addiction and drug treatment and health care in prison.

Tapes can be in any style, format or genre. Deep Dish especially welcomes tapes that represent viewpoints rarely seen on television, including experimental techniques, controversial approaches, music and dance videos, animation and works by women, people of color, lesbians and gay men, working people, senior citizens and young people from diverse geographic areas.

There are several ways individuals can participate in the series. Coordinating producers gather tapes on a selected subject from community producers all over the country and around the world, then edit the tapes into a compilation tape with segues and transi-

tions. Proposals from producers working with activist or community-based organizations are encouraged. Coordinating producers receive an honorarium, a shoestring budget and lots of logistical support.

Deep Dish is also seeking proposals for projects to distribute. It is interested in working with organizations that are advocating, activating and organizing for social, economic and political change in the U.S. and internationally. Send your ideas, citing personnel and constituency, in-kind resources available for production, post-production and outreach and publicity strategies.

If you have a tape that relates to the health care system send a description of the work including the length, the year produced, format, subject matter and style. Please do not send tapes.

For more information: Deep Dish TV, Cynthia Lopez, Programming Director, 339 Lafayette St., New York, NY 10012. 212/473-8933. FAX: 212/420-8223.

arts/humanities, sociology, history, current affairs, the environment; Bay Area film/video — shorts, documentaries; New Visions — experimental, personal, abstract. New categories include nature, biography, documentaries and music videos. For more information: San Francisco Film Society, 1560 Fillmore St., San Francisco, CA 94115-3516 415/567-4641. FAX: 415/921-5032.

National Educational Film & Video Festival. May 18-23, Oakland, California. Productions include documentaries, dramatic features and shorts, animation, classroom programs, medical/health programs, PSAs, film/video art, and student-made documentaries and narratives. For more information: NEF&V Festival, 655 13th St., Oakland, CA 94612. 510/465-6885.

American Film and Video Festival. May 26-30, Chicago. Promotes the production, distribution and use of films and other media in institution and community programs. For more information: Karen Osen, AFVA, PO Box 48659, Niles, IL 60714. 708/698-6440. FAX: 708/823-1561.

Florida Film Festival. May 28-June 6, Maitland, Florida. Sponsored by Universal Studios Florida, the festival will include screenings, receptions, tributes, seminars, showcases, galas, and celebrities. For more information: Mark Mullen, Enzian Theatre, 1300 S. Orlando Ave., Maitland, FL 32751. 407/629-1088. FAX: 407/629-6870.

International Television Association Video Festival. June 2-3, Phoenix, Arizona. The largest festival of its kind open to video professionals outside the broadcasting field. Categories: sales and marketing, training, student productions, organizational news, interactive video, PSAs, video-conferencing, internal communications and external communications. For more information: ITVA, 6311 N. O'Conner Rd., LB-51, Irving, TX 75039. 214/869-1112. FAX: 214/869-2980.

opportunities

Alternative Music Television. Seeks music related videotapes for weekly program on WYOU-TV, a cable access station in Madison, Wis. Send 1/2" or 3/4" tapes. No payment but videomakers will be credited. For more information: WYOU-TV, 140 W. Gilman St., Madison, WI 53703.

American Directors Debut. A Minotaur Discovery Program is searching for projects for possible production by professional writers, directors and program teams. The New Discovery Program's aim is to set up and administer, at a development/production level, low budget, high concept quality feature film projects by new talented American directors under the guidance of established filmmakers. For more information: Agnes Donnadiou, 17 N. Elizabeth St., Chicago, IL 60607. 312/942-0228.

The American Experience. The American Experience will no longer accept proposals year round. Due to the volume of proposals received submissions will now only be accepted for review

during the months of October and April. Proposals sent at other times will be returned and producers will be invited to re-submit during review months.

For more information: The American Experience, WBGH, 125 Western Ave., Boston, MA 02134. 617/492-2777 EXT-4313.

Black Entertainment Television. Seeks films and TV projects by black independent filmmakers or producers to be presented in the "Black Vision" segment of "Screen Scene." For more information: Black Entertainment Television, 1899 9th St., NE, Washington, DC 20018. 202/636-2400.

Chicago Resource Center. Funds non-profit lesbian and gay advocacy efforts and some media projects. For more information: Chicago Resource Center, 53 W. Jackson Blvd., Suite 315, Chicago, IL 60604. 312/461-9333.

City TV. Santa Monica's cable access channel is seeking a variety of works, especially non-traditional programs for seniors, the disabled, Spanish-language programming, and programs for children. For more information: Laura Greenfield, City TV, 1685 Main St. Santa Monica, CA 90401. 310/458-8590.

Coe Film Associates. Seeks films and tapes for foreign and domestic TV markets. Coe Film Associates distributes independent works including documentaries, dramas, and children's programs. For more information: Beverly Freeman, CFA, 65E 96th St. New York, NY 10128. 212/831-5355.

Cummington Community of the Arts. Set on 110 acres in the Berkshires, 3 hours from Boston and NYC, Cummington Community of the Arts offers artists of all disciplines time, solitude, a lifestyle integrated with nature, and a supportive community in which to work. It is a 70-year old school and artists colony, open year round. Enjoy private living spaces and studios for residencies, ranging from 2 weeks to 3 months.

Current areas of development: art and environmental programs and group residencies for performance ensembles. The community is interested in new ideas and

programming and is actively seeking individuals and organizations for creative collaborations.

For information: Cummington Community of the Arts, RR 1, PO Box 145, Cummington, MA 01026. 413/634-2172.

eyes. A half-hour prime-time cable television series broadcasting independently produced films and videos. During and after each show, viewers call the "eyeline" to vote on their favorite films/videos. Some cash awards. Seeks film and videos. All formats welcome but 1/2" (VHS) and 3/4" are encouraged. Each videotape may have up to 3 entries with total running length under 90 minutes to qualify for a single entry. If more than 3 entries or more than 90 minutes, an additional \$30 fee must be included. Entry fees: \$30 per entry. \$25 for students with a copy of student ID. For more information: Speedin' Demon Entertainment, Attn. R. Cohen, PO Box 1998, New York, NY 10013-1998. 212/713-5460.

Green Communications. Seeks timely, strongly executed broadcast quality films, videos and animation that have been turned down by U.S. television as "too controversial, political, one-sided or far-out." Works acquired for small audience program test. Submit preview (1/2" video) and complete description. For more information: Green Communications, 1437 7th St., Suite 305, Santa Monica, CA 90401. 301/576-6680.

Feed Back. Seeking 3/4", VHS or Hi-8 work for show airing on cable access. A collaborative effort between the Center for New Television and NAME. For more information: Feed Back, Center for New Television, 1440 N. Dayton St., Chicago, IL 60622.

Film Artists Network. Seeks feature film material to produce with budget of \$1 million or less. Wants character-driven films. Send script with a self-addressed stamped envelope. For more information: Film Artists Network, Evelyn Villegas, 8593 San Antonio Ave., Buena Park CA 90620. 714/821-8481.

Gary Hendler Minority Filmmakers Program. The next funding round will be for the 1993-94 programs. Deadlines will be Spring, 1993. The program is in-

tended for individuals who are self-starters, able to work independent of supervision and have demonstrated an ability and interest in pursuing a career in one of the media arts professions. There are several tracks:

The Conservatory — participant receives a full scholarship to attend the American Film Institute's Center for Advanced Film and Television Studies and a living stipend. To be eligible for this track, applicants need to have applied and received acceptance to attend the Center.

Production — participant will develop, produce and direct a half-hour narrative videotape project during the 10-month period. Receives a monthly living stipend and a \$5,000 production grant, access to video equipment and the post-production resources of the Sony Video Center on the campus.

Screenwriting — participant will write a feature screenplay while in residence in Los Angeles. The institute arranges for a screenwriter mentor or mentors, staged readings and participation in various screenwriting classes, as applicable.

Internship — participant will engage in specially tailored internships which afford close associations and skilled and experienced craftspersons. Applicants will be chosen from one of the following fields: producing, sound editing, cinematography, camera assistance, production design, musical scoring or casting.

Agent — participant will engage in a variety of professional internships on the business side of the creative relationship.

Applicants must be 21 years of age or older, U.S. citizen or permanent resident with a green card, a person whose ethnic/tribal affiliation is African-American, Aleut, Asian-American, Black, Eskimo, Latino, Native American or Pacific Islander. For more information: The American Film Institute, Production Training Division, Gary Hendler Minority Filmmakers Program, 2021 North Western Ave., Los Angeles, CA 90027. 213/856-7622.

Hanover Square Production. Accepting applications for its feature film screenplay competition.

\$20,000 will be awarded to a maximum of five writers. Screenplays of all genres will be considered but must have commercial viability. For more information: Hanover Square Productions, 7612 Fountain Ave., Los Angeles, CA 90046. 213/851-6187.

Image Union. This weekly program aired on WTTW in Chicago features works by independent producers. Seeking 3/4" tapes for broadcasting — documentary, narrative, animation, comedy, experimental. For works aired, \$25 per minute. For more information: Shelley Spencer, WTTW, 5400 N. St. Louis Ave., Chicago, IL 60625. 312/583-5000.

Independent Film Group. Looking for screenplays in all genres (no horror) for low-budget feature films. Send scripts with contact information to: Phillips/West, 304 Clermont Ave., Brooklyn, NY 11205-4606.

IV-TV in Seattle encourages video artists, students, amateurs and news camera operators to submit mini-documentaries, video art, found footage, news leaks or anything of interest for cablecast on Channel 26, Seattle. Each tape box and cassette must bear entrants' name, entry title and running time (25 min. maximum). Submit on VHS or 3/4" (preferred). Include a signed release form. For more information: IV-TV, 1125 N. 98th St., Seattle, WA 98103. 206/522-6672.

La Plaza. Weekly documentary series on WBGH-Boston seeks original works by independent film and videomakers with themes relevant to Latinos. For more information: La Plaza, Acquisitions, WBGH, 125 Western Ave., Boston, MA 02134.

Latino Collaborative and Downtown Community TV Center.

The center is opening a bi-monthly screening/forum to present new works by Latino film and videomakers. If you would like to have your work considered for upcoming evenings, please send a preview tape (3/4" or VHS) to Euridice Arratia, Latino Collaborative, 280 Broadway, Rm. 412, New York NY, 10007. 212/732-1121.

Lesbians in the Creative Arts. Seeking video

with lesbian content for screening and possible distribution. For guidelines: Video, Suite 443, 496A Hudson St., New York, NY 10014.

Los Angeles Contemporary Exhibitions. Will consider recently completed video art, experimental documentaries and other innovative film and video. Uses 1/2" or 3/4" tapes. For more information: Adriene Jenik, LACE, 1804 Industrial St., Los Angeles, CA 90021. 213/624-5650.

Native Voices. Seeking proposals for two half-hour cultural affairs programs by and for Montana Native Americans. For more information: Native Voices Public Television Workshop, Dept. of Film & TV, Montana State University, Bozeman, MT 59717. 406/994-6223.

New Day Films. The New York City distributor is seeking films and tapes for its catalog. New Day, an organization of 35 independent filmmakers in 20 cities, offers resources of a promotion and marketing consultant; target promotion; a central business office in New York City; regular monthly reports on your film's or tape's activity and royalties; yearly meetings; access to detailed information on film festivals, foreign sales, cable sales, theatrical distribution, television sales; specific information about audiences. For more information: New Day Film Cooperative, 853 Broadway, Suite 1210, New York, NY 10003. 212/477-4604.

New Television. Seeks works using the medium and/or new technology in artistic ways. Broad range of genres. Should be under 30 minutes. Submit 3/4" or VHS cassettes of finished or work-in-progress. For more information: WGBH, 125 Western Ave., Boston, MA 02134. 617/492-2777. WNET, 356 W. 58th St., New York, NY 10019. 212/560-3137.

Newton Television Foundation. Seeks proposals from independent producers for documentaries on issues of public concern. For more information: The Newton Television Foundation, 1608 Beacon St., Waban, MA 02168. 617/965-8477.

Nicholl Fellowship in Screenwriting. Up to five fellowships of \$20,000 awarded to persons who have not earned money writing, or sold or optioned a screenplay or teleplay. For more information: Academy Foundation,

Nicholl Fellowship in Screenwriting, 8949 Wilshire Blvd., Box 5511, Beverly Hills, CA 90209.

The '90s. This 13-week satellite public broadcast program seeks independent films and videos under 10 minutes. Accepts 3/4" or Hi-8. Include SAS mailer or \$3 to cover postage if you want your tape returned. Fee to artist: \$125/min. aired. For more information: The '90s, 400 N. Michigan Ave., #1608, Chicago, IL 60611. 312/321-9321.

Olympia Film Society. A 750-member volunteer organization committed to bringing a wide range of alternative films to the Puget Sound area. For more information: Olympia Film Society, 218-1/2 W. 4th Ave., Olympia, WA 98501. 206/754-6670.

Peralta Colleges Television. Multi-cultural educational station reaching 200,000 homes in the Oakland-Berkeley area seeks challenging social-issue documentaries and culturally diverse television programs. Send 3/4" or VHS tape with short description and letter granting local cablecast rights. For more information: PCTV Programming, 900 Fallon Street, Oakland, CA 94607. 510/464-3253.

PMS (Post-modern Sisters). Touring exhibition looking for innovative short films by women for future programs. For more information: Lisa Austin, 415/648-3810 or Susanne Fairfax, 415/751-3507.

The Pollack-Krasner Foundation. Offering grants to mixed media artists from \$1,000 to \$25,000. For more information: The Pollack-Krasner Foundation, 725 Park Ave., New York, NY 10021.

Red Cow Film Company. Seeks completed films, \$3 million or less, for distribution. Any genre. For more information: Bill Baughman, Red Cow Film Company, 1346 N. Formosa Ave., Los Angeles, CA 90046.

Reel Time. PS 122's monthly film series is seeking experimental, documentary and narrative films. Super 8 and 16mm only. Send prints or VHS copies to: Jim Browne, Reel Time, Performance Space 122, 150 First Ave., New York, NY 10009. 212/477-5288.

Sensory Lab. Seeks video art/imagery for alternative screening/showcase in

Los Angeles. For more information: Magdalena, Sensory Lab, 4470-107 Sunset Blvd., Box 420, Los Angeles, CA 90027. 213/661-3903.

Squeaky Wheel. Seeks experimental narrative, animation, documentary or computer imaging work. Squeaky Wheel/Buffalo Media Resources Inc. sponsors a cable program called Axlegrease, a weekly half-hour show broadcast on Buffalo public access television. The program is only a half-hour long so send work that is 27 minutes or less. Longer works can be excerpted or split into two half-hour segments. Send 1/2", 3/4", Beta, 8mm, or Hi-8 tapes. For more information: Cheryl Jackson, Squeaky Wheel/Buffalo Media Resources, 372 Connecticut St., Buffalo, NY 14213. 716/884-7172.

Tapestry International. Distributor of independently produced programs seeks new works for worldwide television distribution. For more information: Lisa Honig, Tapestry International, 920 Broadway, New York, NY 10010. 212/677-6007. FAX: 212/473-8164.

Tricoastal Films.

Seeks short films by women for possible broadcast. All genres accepted. Send VHS copy. For more information: L. Bernhardt, Tricoastal Films, 3 Sheridan Square, New York, NY 10014.

Varied Directions International. Seeks films and videos on health and women's issues. For more information: Varied Directions International, 69 Elm St., Camden, ME 04843. 800/888-5236. FAX: 207/236-4512.

The Video Project. A nonprofit distributor of educational films and videos seeks works on environmental issues, the arms race and other global concerns. For more information: Peter Epstein, The Video Project, 5332 College Ave., Suite 101, Oakland, CA 94618. 415/655-9050.

Videospace. A half-hour Public Access Television show to be broadcast on several public access stations. Seeks films and videos under 30 minutes, any genre. For more information: Kevin J. Lindenmuth, c/o B Video Inc., 333 W. 52nd St., #801, New York, NY 10019. 718/361-2102.

ANGLES is a comprehensive source of information for and about women working in film and video

Subscriptions: \$15/four issues (U.S.), \$17(Canada), \$19 (elsewhere) to: Angles, PO Box 11916, Milwaukee, WI 53211. Include your name, address, home work and FAX numbers.

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CALL FOR PAPERS: For a special topic issue of the Journal of Film and Video on the current involvement of women in mainstream film production as directors and producers. Of particular interest are essays considering the effect such involvement has had on the progressive representation of women and on our concept of the progressive film. Also of interest are stories of how successful women directors and producers have gained their positions, including interviews; material on women who have made the transition from documentary film, television and other training grounds into mainstream production; consideration of problems like essentialism; and so forth. In the '70s we tabled discussion of women filmmakers as auteurs in Hollywood because a sufficiently large body of material wasn't available. Now that the films and filmmakers are there, we don't talk about auteurism, but some of those earlier questions remain, and it's time to return to them.

Material for this issue will be referred in the usual fashion. Please send all queries, abstracts and essays to: Harriet Margolis, 437 Spring St., Ann Arbor, MI 48103. E mail address: Harriet.Margolis@um.cc.umich.edu.

publications

Smyrna Press recently published the following:

"Human Rights Film Guide," edited by Anne Gelman and Milos Stehlik. Includes discussions of 400 films and videos dealing with civil, political, human and prisoner rights. With distributors addresses and index. Paperback, 130 pages, \$7.50.

"Directory of Film and Video Production Re-

sources in Latin America and the Caribbean" by Karen Ranucci. A country by country listing of resources and personnel. Addresses, phone numbers, contact persons, etc. Paperback, 88 pages, \$10.

"New Latin American Cinema, 1960-1980," compiled by Julianne Burton. A bibliography of English language and selected Spanish and Portuguese sources. Country by country. Paperback, 50 pages, \$4.

"AIVF Guide to International Film and Video Festivals" compiled by Katherine Bowser. Addresses, descriptions, criteria, phone numbers, dates, etc. Paperback, 150 pages, \$19.50.

For more information: Smyrna Press, Box 021803-GPO Brooklyn, NY 11202.

Scriptmart," is a bi-monthly listing and description of screenplays represented by Moliere Literary Agency in Chicago. It's a journal for filmmakers and scriptwriters alike, who wish to keep abreast of new scripts, and industry information. For more information: Moliere Literary Agency, 17 N. Elizabeth St., Chicago, IL 60607.

"Native American Directory" contains information from Alaska, Canada and U.S. Lists Pow Wows, national Indian organizations and culture centers and native American media. \$44.95 (U.S.), and \$53.95 (Canada) with a \$3 shipping charge; \$44.95 (other countries) with a \$9 shipping charge; \$125 for library edition, including maps. (All funds U.S.) For more information: National Native American Co-op, P.O.

Box 1030, San Carlos, AZ 85550-1030.

"Asian American Media Reference Guide," Bill J. Gee, editor, second edition. Catalog of more than 1,000 Asian American audiovisual programs for rent or sale in the U.S. \$19.95 plus \$2 shipping and handling. For more information: Asian CineVision, 32 E. Broadway, New York, NY 10002. 212/925-8685. FAX: 212/925-8185.

"Daughters of the Dust: The Making of an African-American Women's Film" by Julie Dash with an introduction by Toni Cade Bambara, contains an extended interview with Julie Dash by bell hooks and the full screenplay. Paperback, 192 pages, \$20, including shipping. For more information: Third World Newsreel, 335 W. 38th St., 5th Floor, New York, NY 10018. 212/947-9277. FAX: 212/594-6417.

Visions magazine, a film and television arts quarterly, devoted its fall issue, "Women Under the Influence," to the representation of women in the media with articles by Kate Millet, Karen Finley and more. For more information: Visions, Boston Center for the Arts, 551 Tremont St., Studio 212, Boston, MA 02116. 617/695-1360. FAX: 617/695-1277.

Amy Harrison

Continued from Page 9

forget it. So it works on that level. But on a more practical level, it allows them to use whatever means necessary to get their point across, without fear of retaliation from the art world."

The filmmaker used her own money to fund her first reel, which she then used to raise money through small grants from private foundations. Her total budget was \$100,000. Among her funding sources were the National Endowment for the Arts, New York State Council on the Arts, New York Foundation for the Arts, Art Matters Inc., the Astraea Foundation and the North Star Fund.

Because Harrison felt strongly her film belonged in the context of other works by women from all backgrounds, she chose Women Make Movies as her distributor.

"Someone asked me if I was preaching that only politically correct, socially responsible art should be made. No. It isn't a matter of what the content of the art is but who makes the art and that different visions should be (available) for viewing. Peo-

ple with certain visions should not be excluded because of who they are, be they women or artists of color."

Amy Harrison has been working on social issue documentaries for the past five years, including "Cuba: In the Shadow of Doubt" and "Women of the Summer," both produced for PBS. "Guerrillas in our Midst" received the following awards: Best Traditional Short Documentary, Athens Film and Video Festival; Best Documentary Film Award, Utah Short Film Competition; Honorable Mention, Sinking Creek Short Film Festival. Festival showings include the Margaret Mead Film Festival and Women in the Director's Chair.

Among those working on the film were: Ruth Cullen, supervising editor; Ellen Kuras, principal cinematographer; Rosa Howell-Thornhill, sound recordist.

For more information: Women Make Movies Inc., 225 Lafayette St., New York, NY 10012. 212/925-0606. FAX: 212/925-2052.

The Guerrilla Girls posters are available for \$20 each. When ordering request the specific poster you want. The quotes on our cover are from various posters. Send a check to the Guerrilla Girls, 532 La Guardia Place, New York, NY 10012. The GG can be reached also by calling 212/228-6000, Ext. 867 and leaving a message.

— Elfrieda M. Abbe

History and Memory

Continued from Page 11

replicating actual locations and the director's auditioning of thousands of Japanese-Americans for acting roles), its chief flaw is that it portrays the experiences of Japanese-Americans through the perspective of a white hero.

"History and Memory" includes numerous clips from Parker's film to show some of its more melodramatic moments. It also quotes from a tongue-in-cheek review of it by the filmmaker's nephew, who mocks how Dennis Quaid comes off as "the virtuous white guy that audiences can relate to and of course gets the girl." Despite her suspicions about how Hollywood co-opts history for its own purposes, Tajiri nevertheless succeeds brilliantly in appropriating Hollywood for her own story. In the second half of the film, she interweaves clips from John Sturges' 1955 "Bad Day at Black Rock" with her account of her visit to Poston, Arizona, where her mother was interned. In "Bad Day," Spencer Tracy arrives in a Western town to investigate the disappearance of a Japanese-American man called Komoko. Tajiri parallels Tracy's search with her own. Like Tracy, she arrives in a dusty desert town to remind the townspeople of a history they wish to forget. In "Bad Day," the missing Japanese-American is never seen. Yet Tajiri says, Komoko's "absence is his presence." His disappearance from the film speaks to how Japanese-Americans have been systematically erased from history.

Although "History and Memory" is about family history, Tajiri's family members, like Komoko, are elusive presences in the film that tries to tell their story. The film is densely layered with footage from numerous sources and time-periods, but Tajiri's family members are rarely shown in person. Instead, they are presented obliquely; their voices are heard in voiceovers, conversations, or quotations from letters, and their imprint on history is alluded to by old photographs, artifacts and superimposed titles. These indirect ways of invoking their presence remind us of the difficulty of writing an all-inclusive history and prevent us from engaging with this history as mere consumers of facts and images.

Finally, Tajiri asks, what about those events that have escaped memory and history because no camera was present to record them, or no one was around to witness them? She muses, "There are things which have happened for which the only images that exist are in the minds of the observers present at the time, things that have happened for which there have been no observers, except for the spirits of the dead." While trying to recover her mother's memories of internment, Tajiri learns that cameras were forbidden in the camps. And since her mother does not remember much of what happened, will her past remain beyond the reach of memory? In answering her own question, Tajiri regains some of what has been lost by inserting herself into her mother's history. Although she was not with her mother during her internment, she is haunted by a memory of her mother at the camp in Poston. This image, repeated throughout the film, shows a woman against the dusty background of a desert holding out a canteen to be filled. Tajiri acknowledges, "I had never been there, yet I had a memory of it."

When she arrives in Poston to retrace her mother's history, she uses her intuition to project herself into her mother's past. Walking through the camp, she is able to locate the exact spot where her mother was housed by using an "internal divining rod." By following a subjective memory, Tajiri discovers the larger story behind that image. She is finally able to connect her mother's experience to the collective history of Japanese-Americans.

classifieds

The cost of each classified advertisement is \$15 per issue for 25 words or less. Each additional word is 50 cents. Send typed copy only. Submit exact copy. Payment must be made in advance with each entry. Send to: Angles, PO Box 11916, Milwaukee, WI 53211.

LOOKING FOR A GOOD DISTRIBUTOR?: Leading film/video distributor seeks acquisitions of documentary and narrative programs for non-theatrical, educational, TV and home video markets. Send descriptive information and/or a VHS cassette to The Cinema Guild, 1697 Broadway, New York, NY 10019. 212/246-5522. Fax: 212/246-5525.

WOMEN IN THE DIRECTOR'S CHAIR is a media arts organization based in Chicago and dedicated to the exhibition and distribution of films and videos by women who reflect a diversity of cultures and experiences. By developing new audiences in underserved areas through its prison project, its Illinois/Midwest Tour and its community youth program, WIDC has for the past 12 years taken chances and maintained its place as a vital force in the media arts world. Join us for the 12th International Women's Film and Video Festival, March 18-21, in Chicago. Your membership support is also welcome. For more information: Women in the Director's Chair, 3435 N. Sheffield, Chicago, IL 60657. 312/281-4988.

ANGLES is a quarterly newsletter devoted to bringing readers news and information of women working in film and video at all levels of production. Our subscribers include filmmakers, video artists, technicians, cinematographers, programmers, distributors, libraries, university film departments and film organizations. If you would like to reach this audience, consider the following:

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At the end, she says: "I could forgive my mother her loss of memory and could make this image for her." In fact, her mother's loss of memory allows Tajiri to intervene in how that part of history is reconstructed. Paradoxically, fissures in memory open up the possibility of healing a gap between mother and daughter. In enacting this process, "History and Memory" also argues powerfully for no less than new ways of knowing and remembering.

Excerpted from "New Directions for Women," Nov./Dec. 1991, 108 W. Palisade Ave., Englewood, NJ 07631. 201/568-0226. Subscriptions: \$12 per year.

Marina Heung teaches in the English department at Baruch College, City University of New York.

INSIDE

Will our granddaughters read about women artists in art history books?

Amy Harrison's film, "Guerrillas in our Midst," shows how an underground band of artists, using bold, irreverent posters, have gained recognition for women in the art world.

Rea Tajiri discusses the making of her award-winning documentary, "History and Memory."

She reclaims her family's history by retelling the story of the Japanese-American internment during World War II.

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If you want to change things, if you don't like the system. If you think it's unethical. If you think it's despicable. If you think it's a cesspool. You've got to get into a position of power before you can change things, and that's what we're trying to do.

—GUERRILLA GIRLS

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